Water Foster

# 1500

Color Mixing Recipes for oil, acrylic & watercolor

Achieve precise color when painting landscapes, portraits, still lifes, and more

2 COLOR MIXING GRIDS

by William F. Powell

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Color Mixing Recipes for oil, acrylic & watercolor

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### USING THE COLOR INDI

At the end of this book yr 154–162) includes all remoted, the recipe number find the recipe you need, "Tomato, Red"). Find the section. Note that some numbers.

The Color Guidance Inde Portraits section. This is Color Guidance Index for for Landscapes section.



### IMPORTANT

Paint colors vary somethe production of this bette color samples as a measurements, you will

# **How To Use This Book**

### **USING THE COLOR INDEXES**

At the end of this book you will find three separate indexes. The Color Guidance Index (pages 154–162) includes all recipes for the Oil & Acrylic and Watercolor sections. Unless otherwise noted, the recipe number is the same in both the Oil & Acrylic and Watercolor sections. To find the recipe you need, simply look in the indexes for the subject you want to paint (e.g., "Tomato, Red"). Find the subject's recipe number (see image below) in the appropriate section. Note that some index entries list page numbers instead of, or in addition to, recipe numbers.

The Color Guidance Index for Portraits (page 163) includes recipes for the Color Mixing for Portraits section. This is the only index that references just page numbers for the recipes. The Color Guidance Index for Landscapes (pages 164–173) includes recipes for the Color Mixing for Landscapes section.



### IMPORTANT

Paint colors vary somewhat among brands, and even though extreme care was taken in the production of this book, slight variations in printing may occur. Nevertheless, if you use the color samples as a general guide, follow the recipes, and use accurate paint and water measurements, you will achieve great success in mixing beautiful colors.

....174

....176

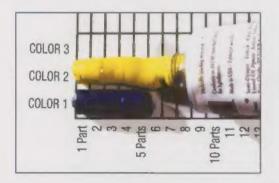
# Instructions

This book is divided into six sections: Color Theory (pages 8–11), General Color Mixing for Oil & Acrylic (pages 12–40), General Color Mixing for Watercolor (pages 42–70), Color Mixing for Portraits (pages 72–115), Color Mixing for Landscapes (pages 116–153), and three color guidance indexes (pages 154–173). The paint colors needed for the recipes in this book are listed at the beginning of each color mixing section. Be sure to read through the instructions and the Color Theory section before following the recipes in the other sections.

### USING THE DIL & ACRYLIC MIXING GRID

Use the plastic Oil & Acrylic Color Mixing Grid to measure the paint for each oil and acrylic recipe. Use each square as one part and squeeze the paint out in uniform widths and lengths according to the formula. Some colors are so strong that only a minute amount is required to alter the color. When these colors are called for, the measurement in the recipe (which is about the size of a large pinhead) is referred to as a "speck" with a dot •.

The Oil & Acrylic Color Mixing Grid can also be used to measure the paint for your own color mixtures. Use the Notes sections on pages 41, 71 and 175 to make notations of the quantity of each color you use so you can repeat the mixtures in the future.



Tip: Keep your mixtures simple.

Don't mix too many different colors together because the color may become "muddy." However, even muddy colors are beautiful when used properly.

# USING THE WATERCOLOR MIXING GRID

### **Water Dilution Levels**

Each watercolor recipe in this book indicates a specific Water Level. The Water Level indicates whether the mixture should be heavily diluted with water, which makes the color's intensity lighter and paler, or lightly diluted, which makes it darker and stronger. Level 1 is the thinnest, lightest intensity and requires the greatest amount of water. Level 2 is also thin and light but calls for slightly less water than Level 1. Level 3 is medium intensity, requiring less water than Level 2. Level 4 is strong intensity, using just a small amount of water. Level 5 is the strongest intensity and needs little or no water. See the key at right for Water Level samples.

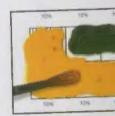


# **Measuring The Colors**

Use the plastic Waterco amounts of paint for ea each rectangle represe cadmium yellow and 40 rectangles of sap green the smaller sections of Some recipes call for a small bead of water). V "Water Dilution Levels"

### Mixing The Paint On Ti

To use the grid, first di paintbrush to pull the o on the grid to achieve



Filling the squares As paint on the grid (in this yellow and 40% sap gre between the colors to ke into one another.

### MIXING AND STORIE

You can mix and stor mixed color for future can be stored in emp for this purpose. For can purchase empty your own colors. For inexpensive empty p containers with lids.

# Instructions

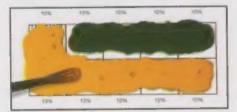
### **Measuring The Colors**

Use the plastic Watercolor Color Mixing Grid at the back of this book to measure the proper amounts of paint for each watercolor recipe. The grid is composed of ten rectangles, with each rectangle representing 10% of the total mix. (So, for example, if the recipe calls for 60% cadmium yellow and 40% sap green, you would mix 6 rectangles of cadmium yellow with 4 rectangles of sap green. See examples below.) When less than 10% of a color is needed, use the smaller sections of the first rectangle on the applicable grid.

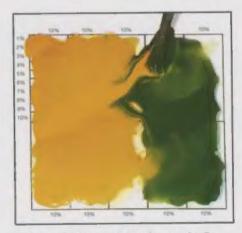
Some recipes call for a drop of paint, which is less than 1% of the mix (about the size of a small bead of water). When using the large grid, a drop always should be Water Level 5 (see "Water Dilution Levels" above); when using the small grid, a drop always should be Level 4.

### Mixing The Paint On The Grid

To use the grid, first dilute each recipe color to the indicated Water Level. Next use a wet paintbrush to pull the diluted colors onto the grid in the suggested ratios. Then mix the colors on the grid to achieve the desired color. Rinse and wipe the plastic grid clean when finished.



Filling the squares As you're measuring the paint on the grid (in this case, 60% cadmium yellow and 40% sap green), leave a bit of room between the colors to keep them from running into one another.



Using the grid as a palette Once you've finished measuring the paints on the grid, simply pull the colors together and mix them with your brush.

### MIXING AND STORING LARGE AMOUNTS OF COLOR

You can mix and store large amounts of a mixed color for future use. Once mixed, color can be stored in empty containers made for this purpose. For oil and acrylic, you can purchase empty paint tubes and label your own colors. For watercolor, purchase inexpensive empty pans or tiny plastic containers with lids.



# ColorTheory

There are three things to consider when mixing colors; hue, value, and intensity (also known as **chroma**). **Hue** refers to the name of a pure color; **value** refers to the lightness or darkness of color; and **intensity** refers to the brightness or dullness of a color.

### MIXING HUES

There are three **primary** colors (hues): yellow, red, and blue. All other colors are derived from these three hues.



Mixing primary colors together results in a secondary color, as shown below.



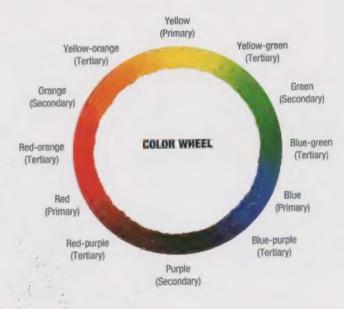


The secondary colors—orange, green, and purple—can be mixed with each other or any of the primary colors to create other colors.

Mixing a primary color—yellow, red, or blue—with a secondary color—orange, green, or purple—results in a third group known as **tertiary** colors. After mixing these colors, you can make a basic **color wheel** containing 12 major color groups. This makes a convenient chart that can be used as a working tool and reference guide for mixing colors and creating color palettes.

### **MIXING VALUES**

Value is the lightness or darkness of a color. On the color wheel, yellow has the lightest value and purple has the darkest. Notice that the colors change in value, becoming lighter as they move up the color wheel and darker as they move down the color wheel.



### MIXING TINTS.

Color is a phenor to black, white is absence of light a



Mixing white (or w known as the valu value mix can be umber and ultrama A painting done so painting. A painting single color is known.

### KEEPING COLOR

Color mixes can be



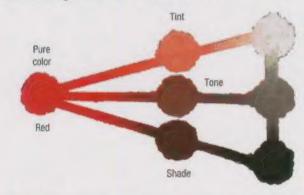
Whenever you add white to a color, or water if yo are using watercolors, also add a speck of the color above it on the colowheel; e.g., when addin white to red-orange, also add a speck of orange.

Whenever you add above or below the too far away, you versemble one anot are called analogo

# ColorTheory

### MIXING TINTS, TONES, AND SHADES

Color is a phenomenon of light; without light there is no color. On the value scale of white to black, white is considered to be "light," and black is considered to be "dark." Dark is the absence of light and, therefore, the absence of color.



Adding white, or water for watercolors, to any color results in a **tint** of that color.

Adding gray to any color results in a tone of that color.

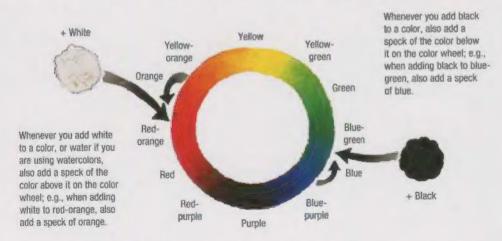
Adding black to any color results in a shade of that color,

Mixing white (or water) and black together in varying amounts creates a variety of grays known as the value scale. When a color is mixed with black, it is a cool value mix. A warm value mix can be made by using a dark warm color, such as burnt umber or a mix of burnt umber and ultramarine blue.

A painting done solely in white, black, and different values of gray is known as an **achromatic** painting. A painting done with tints, tones, and shades (along with various intensities) of a single color is known as a **monochromatic** painting.

### KEEPING COLOR MIXES FRESH AND LIVELY

Color mixes can be kept "fresh" and less dull by following the two simple rules shown below.



Whenever you add white (or water) or black to a color, the extra color selected from either above or below the color should be close to the color on the wheel. If you choose a color too far away, you will make a new color. The two colors should be analogous. (Colors that resemble one another but are slightly different and are close to each other on the color wheel are called **analogous** colors.)

# ColorTheory

### WARM AND COOL COLORS

Generally colors on the left side of the wheel (with the red family of colors) are considered warm colors, and colors on the right side of the wheel (with the blue family of colors) are considered cool colors.

Within all families of colors, however, there are both warm and cool colors. For instance, a blue that contains more red (purplish blue) is warmer than a blue that contains yellow (greenish blue). On the other side of the wheel, a red that contains more blue (purplish red) is cooler than a red that contains yellow (orangish red).



### KEY COLOR HARMONY

The **key color** is the dominant color in a painting or in several different color mixtures. The key color is sometimes referred to as the "mother color" because a bit of the color is added to all of the mixtures to create color unity and harmony.

### COLOR PSYCHOLOGY

Color psychology is a rather complex subject. Color affects our reactions, emotions, and feelings. Different people, however, may react differently to the same color or colors. For example, red may be a favorite color for some, blue or green for others. A few simple points on color psychology and the typical reactions to certain colors are illustrated below.



Dark colors, such as purples and deep blues, are considered moody or sometimes even threatening.



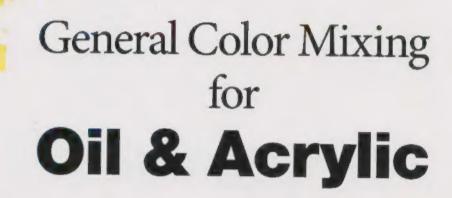
Light, bright colors are usually considered pleasant colors. If they aren't too bright, they are comfortable to view.

When bright, raw colors are placed next to one another, they appear loud, gaudy, and harsh. This is demonstrated here with the combination of blue, red, and green.



### HIGH KEY AND LOW KEY USE OF COLOR

A painting that contains a lot of white and can be compared to the lighter end of the value scale is called a **high key** painting. A painting that contains a lot of black and darks and can be compared to the darker end of the value scale is called a **low key** painting.





A.A.

PaintColorsNeeded Chart (page 174)

Alizarin crimson	Naples yellow	
Burnt sienna	Permanent blue	
Burnt umber —	Permanent green light	
Cadmium orange	Phthalo blue	
Cadmium red light —	Phihaio green	
Cadmium vermilion	Phthalo red rose	
Cadmium yellow medium —	Phthalo yellow-green	
Cadmium yellow light -	Raw sienna -	
Cerulean blue	Titanium white	
Chrome oxide green	Ultramarine blue -	
Cobait blue	Venetian red	
Coualt violet	Vermillion	
Ivory black	Viridian green —	
Magenta	Yellow ochre —	
Mouve	Zinc yellon	

# General Color Mixing for Oil & Acrylic

# Contents

Color Recipes		5-35
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- Value Recipes ......36–38
- Graying with Complements....39–40

### COLORS USED

- Cadmium Yellow Light
- Cadmium Yellow Medium
- Naples Yellow
- Trianium Wride



1, 6 white I haples yellow 1 speck cadmium yellow light



2. 18 white 1 cadmism yellow medium



3. 9 white 1 cadmium yellow light



4, 4 white
1 Napies yellow
1 speck cadmium yellow light



5. 10 white 1 cadmissin yearow medium



6 while
 1 cadmium yellow light



7. 4 white 2 haptes yellow 1 cadmium yellow light



8. 5 white 1 cadmium yellow medium



9. 4 while 1 cad murt yellow light



10. 4 white

4 Napies yellow 1 cadmium yellow light



11. 3 white 1 cadmium yellow medium



12. 2 white 1 cadmium yellow light



13. 8 Napies yellow 2 white 1 cadmium yellow light



14.1 white 1 cadmium yellow medium



15. 1 white 1 cadmium yellow aght

COLORS USED · Cadmium Yellow Light

- · Cethlean Blue

- striffy muinetit •

S cerulean blue 3 cadming vellow lgbl 30, 3 while

High wolley mu now b auld neature. I

st 8 caminar yallow igh

ZI. 16 cadhium yallow light 1 carulaan blue

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1 April wellow fight for the fight wellow fight

za, 16 white 16 cadmum yellow light 1 cetulean blue

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नगर प्रकार क्ष्मिल प्रकार है . स्ट

23. 6 white 8 cadesuper yellow light 1 cerusas bives

- **16.** 5 whole I cadmium yellow light
- THE 5 WHITE I cadmium yellow light such cerulean bus

- 22. 5 white 3 specks cerulean highi 2 specks cerulean high
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- St. 15 white 3 cerulear tidue 3 cerulear tidue

COLORS USED

- Phthalo Bive
- Titanium White
- · Zinc Yellow

11. S white And yellow 32, 1 white I zinc yollow 33, Zinc yelkaw (pure)

34. 5 white 1 zinc yellow 1 speck phthelo blue

35. 4 white 4 zinc yellow 1 speck phthaio blue



31. 5 zinc yellow 1 speck phthalo blue



17.5 white 1 zinc yellow 2 specks phthalo blue

28. 4 white 4 zinc yellow 2 specks phthalo blue



38. 5 zinc yellow 2 specks phihalo blue



40, 5 white 1 kinn yellow 3 specks; phthain blue



41. 4 white 4 zinc yellow 3 specks phthalo blue



42. 16 zinc yenow 1 phthalo blue



43, 20 while 4 zinc yellow 1 phthalo blue



16 yellow t phthain blue



45. 9 zink, yesow 1 phthain blue

- . Cadmium Yellow Medium
- Tilanium White
- Viridian Green



46, 9 white I cadmium yellow medium



47. 2 white 1 cadmium yellow medium



4L 1 white 4 cadmium yellow medium



48. 9 white 1 cadmium yellow medium 1 speck vi idian green



56. 2 white 1 cadmium yellow medium 1 speck viridian green



91, 1 white 4 cad much yellow medium 1 speck vildian green



52. 18 white 2 cadmium yellow medium 1 vindian green



53. 8 white 4 cadmium vellow medium 1 vindian green



84. 2 white 8 radmium yellow medium 1 vindian green



55, 9 white cadmium yellow medium vindian green



4 white 2 cadmum yellow medium 1 yindian green



57. 1 white 4 cadm am yellow medium 1 viridian green



9 white 1 cad-mum yellow medium 2 vindran green



56, 2 white 1 rad mum yellow medium 1 yiridian green



white
 A cad mum yellow medium
 wirdian green

- Cadmium Orange
- Сегиеал Віре
- Naples Yellow
- Titanium White



61, 16 white I cadmium orange I Naples yellow



E. B while 1 cadmium drange 1 Naples yellow



2 cadmium orange 1 Naples yellow



84. 3 white 3 Napies yellow 1 spack cadmium crange



• 65. 6 Napies yellow † cadmium orange ) white



98. 3 Naples yellow 2 cadmium orange 1 speck cerulean blue



67. 3 hisples yellow 1 speck cadmum orange 1 speck cerulean blue



12 Napies yellow 1 cadmum orange 3 specks cerulean blue



00. 3 cadmium orange 1 Raples yellow



70. 2 Mapies yellow 2 specks cerulean blue 1 speck codmium prange



71, 1 Jerulean blue 3 Napies yelfow 1 speck cadmium orange



72. 8 cerulean blue 12 haples vellow 1 cadmium orange



73. 2 Napies yellow 1 speck cerulean blue



74. 4 Napies veilow 1 cerulear blue



75. 3 cerulean blue 1 Naples yellow

- Phthaio Blue
- Raw Stenna
- Titanium White
- Zinc Yellow



76. 3 white 4 specks raw sienna 1 speck zinc yellow



77. 3 white 1 raw sienna 1 speck zinc yellow



78. 4 white 5 raw sienna



78. 8 white 4 zinc yellow 1 raw sienna



100. 6 recipe #77 1 recipe #90 5 specks zinc yellow



#1. 2 recipe #78 1 speck recipe #90



\$2.5 white \( \text{2 zinc yellow} \)
1 speck recipe #90
1 speck raw sienna



83. 4 white + 8 recipe #90 2 raw sienna 1 zmc yellow



**B4.** 2 recipe #78 1 recipe #90



4 species recipe #90 T speck zinc yellow



1 white + 1 rec.pe #90 1 speck aw seina 1 speck zinc yellow



77. 5 recipe #90 2 recipe #78



1 re ipe #90 4 specks zinc yellow



2 white 1 speck raw sienna



90. while phthalo blue

- Burnt Umber
- Napies Yellow
- Phthaia Blue
- Titanium White



11. 15 white 1 tiny speck recipe #105 1 tiny speck Naples yellow



1 speck recipe #125 1 apack Milplos yellow



15 white 1 speck recipe #105



94. 13 white 1 speck racips #105 2 specks Naples yellow



1 recipe #105 Naples yellow



14 white 1 recipe #105



97, 10 white 1 speck recipe #105 3 specks Naples yellow



1 recipe #105 2 Napies vellow



98. 7 white 1 recipe #105



100. 17 white 1 recipe #105 3 Naples yellow



101. 5 white 1 recope #105 3 Naples yelkow



102. 3 white 1 recipe #105



103, 9 white 1 recipe #105 3 Naples yellow



194. 1 white 1 recipe #105 2 Naples yellow



105. 2 burnt umber 1 phthato bue

- Phthalo Blue
- Phthaio Green
- Titanium White



106, 14 white 1 speck phthalo green



107. 1 recipe #106 1 recipe #108



108, 14 white I speck phthaio blue



100. 12 white 2 specks phthaio green



110. I recipe # 09 1 recipe #111



111. 12 white 2 specks phthalo blue



112, 10 white 3 specks phthalo green



113. 1 recipe #112 1 recipe #114



114, 10 white 3 specks phthato blue



118. 15 white 1 phthalo green



116. 1 recipe #115 1 recipe #117



117. 15 white 1 phthain blue



118. o while f phthalo green



118. 1 ecipe # 18 1 recipe #120



120, 6 white I phthaip blue

## COLORS USED

- Alizarin Crimson
- Cerulean Glue
- Permanent Blue
- Titanium White



121, 8 white 1 speck cerulean blue



122. 3 white 1 recipe #134



121. 18 while 1 permanent blue



124, 3 white 1 cerulean blue



125. 2 write 1 recipe #134



126. 2 white 1 permanent blue 1 speck alizarin crimson



127. 2 white 1 cerulean blue

4



120. 1 white 1 recipe #134 1 speck alizarin crimson



29. 3 white 2 permanent blue 1 speck airzaliummumm



130, 2 cerulean blue 1 white



131, 2 white 3 ecupe #134 2 specks a carm crimson



132. 2 permanent blue I white I speck alizarin crimson



133. 4 cerulean blue 1 speck white 1 speck alizarin crimson



134. I permanent blue 1 cerulear blue 1 speck white



135, 3 permanent blue 1 white 1 speck alizarin crimson

- · Phthalo Red Rose
- . Titanium White
- · Ultramarine Blue



151. 6 while speck ultramerine blue



152. 6 white 1 speck ultramarine blue | speck phthaio red rose



153. b white 1 speck ultramatine blue 2 specks phthain red tose



154, 4 white ultramarine blue



186, 4 white 1 utramarine blue 2 specks phthalo red rose



156. 4 white 1 ultramanne blue 1 phthalo ed rose



157. + white 2 ultramarine blue



198. 6 white 4 ultramarine blue 1 phthalo ed rose



154. 3 white 2 stramanne blue 2 phihaio red rose



160, 2 white 3 ultramarine blue



161. 2 white 3 utramarine blue 2 specks phthalo red rose



162. 2 white 3 ultramanne blue 1 phthaio red rose



163. 1 white 3 ultramarine blue



164. i white 3 ultramanne blue 2 specks phthalo red rose



165. 1 white 3 ultramarine blue 1 pitthato red rose

- Alizarin Crimson
- Burnt Umber
- · Permanent Blue
- Titanium White



136. 5 white 3 species recipe #138



137. 2 white 2 reu pe #138 1 recipe #150



138. 1 white 5 permanent blue



130. 4 white 1 speck recipe #138 1 speck recipe #150



140. 2 white 3 recipe #138 4 specks recipe #150



141. 1 white 6 recipe #138 1 recipe #150



142. 6 white 4 recipe #138 1 recipe #150



143, 5 white 4 recipe #138 1 recipe #150



144. 1 white 6 recipe #138 2 recipe #150



145. 4 white 6 recipe #138 1 recipe #150



146, 5 white 4 recipe #138 2 recipe #150



147. 3 white 6 recipe #138 3 recipe #150



148. 3 white 4 recipe #138 2 recipe #150



148, 2 white 3 permanent blue 3 recipe #150



190. 8 burnt umber 8 slizarin crimson 3 white

- · Cobalt Violet
- Magenta

- Permanent Blue
- · Titanium White



- 168, 1, white 1 cobait violet 1 speck permanent blue



107. 10 white 1 cobait violet





188. 20 white 1 magenta



100. 10 white 2 coba- violet 1 permanent blue



170. 5 white 1 cobalt violet



171, 9 white 1 magenta



172. 6 white 2 cobair violet 1 permanent blue



173. 3 white 1 cobaft violet



174. 4 white 1 magenta



175. 3 white 2 cobait violet 1 permanent bioe



176. 3 white 2 cobalt violet



177. 2 white 1 magenta



178. 1 white 2 cobact violet 1 permanent blue



179. 1 white 2 cobalt violet



100. 1 white 2 magenta

- Alizarin Comson
- · Coball Violet
- Phthaio Red Rose
- Triansom White



181. 5 white 1 speck prihate red rose speck coball violet



102, 5 white is speck philhalo red rose



182. 5 white I speck airzann crimson



184. 6 white 2 ph. no red rise 1 cribal violet



185, 4 white 1 phthalo red rose



186. 14 white 1 alizann crimson



187. 8 willte A prichato recimise in cabatt violet



188. 1 white 1 phthali, red 1058



100, 12 white 2 area n crimson 1 phthain red rose



190. 4 white 6 philialo red rose 1 Joball violei



101. 2 white 3 phthalo red rose



192. 12 white 6 al., and crimson 1 phthalo red lose



193. 1 white 4 phthaic red rose coball viole!



194. • white 4 phthalo red rose



195. 12 white 10 ar ann comson 1 phthalo red rose

- Burnt Sienna
- Burnt Umber
- Titanium White
- Venetian Red



196, 5 white 1 speck Venetian red



197, 5 white 1 speck burnt umber



100. 6 white 1 burnt sienna



198. 5 white 2 specks Venetian red



200. 1 white 1 burnt amber



201. 4 white 1 burnt sienna



202. 5 white 3 specks Veneban red



203. b while 1 burnt umber



204. 2 white t burnt sienna



205. 12 white 1 Venetian red



206. 4 white 1 burnt umber



207, 1 white 1 burnt sienna



206. a white I Venetian red



206. 2 winte 1 hand umbe



210. 1 white 2 burnt sisting

- A zann Chrison
- Cadmium Yellow Light
- Tilanium White



211, 20 white 1 alizatili or moon



212. 9 white 2 autorin comson



213. 1 white 3 airzain crimson



214. 20 while 1 amen's compon 1 codmum yenew right



218. 11 white 3 ar zh in drimson 5 cadmium yellow light



216. 1 white 3 a zaria crimson 2 cadmium yellow light



217. 20 white allowing a cad man yellow light



218- 9 white 2 a zam crimson 5 cadmium yellow light



219. I white 3 a zann crimson 9 nadmium yellow light



220, 20 white 1 plant in this mean 7 cadmilling yellow light



221. 4 white 1 a za in crisison 5 cadm um vellow light



222. 1 white 3 alizatin comison 11 madmillio yellow light



223, 20 white t all zaran cartoson 20 cadmillar yellow light



224, 4 white 1 a. zam chitson 12 cadmium vellow light



25. 1 white 3 aizand crimson 18 cadmium yellow light

- Cadmium Red Light
- Cadmium Vermilion
- . Titanium White
- · Yellow Ochre



226. 21 white ) cadmium vermilion



227. 20 white 1 cadmium red light



728. b white 1 recipe #240



229. 14 white 1 cadmium vermilion



230. 7 white 1 cadmium red right



231. 4 white 1 recipe #240



3 white 1 cadmium vertillion



233. 2 white 1 cadmium red light



234. 2 white 1 recipe #240



235. 1 white I cadmum vermillon



236. 1 white 2 cadmium red light



237. 1 white 1 recips #240



228. Cadmium vermition (pure)



239. Cadmum red light (pure)



245. 1 yellow othre 1 cadmium red light

### COLORS USED

- Cadmium Red Light
- Titanium White
- · Zinc Yellow



241. 18 with cadmium red light

and a

in the



242. 8 wtile 2 cadmium red light



243, 2 white 4 cadmium red light



244. 16 yehre I cadmium red light 2 zinc yellow



248. Is white 4 car mium red light 3 zinc yellow



248. 2 while 4 call mum red light 4 zinc yellow



247. 18 white 1 cadmium red light 4 zinc yellow



248. 8 white 2 radm um red light 4 zinc yenow



240, 2 white 4 cadmium red light 14 zinc yellow



250. 18 white cadmium red light 9 zinc yellow



251. 8 white 2 cadmuum red light 7 zinr yellow



252. 1 white 2 cadmum red light 10 zinc yellow



253. 8 white † cadmium red light 18 zinc yellow



254. 4 white 1 cadmium red light 7 z.mr yellow



255. 1 white 2 cadmism red light 15 am pe ox

- Cadmium Orange
- Trianium White
- · Zinc Yellow



286. 10 white 1 cadmium orange



257. 4 white 1 cadmium orange



258. Cadmium grange (pure)



250. To white 1 cademore orange 1 zinc yeuww



1 sadmam orange 1 zoc yellow



261. Z zinc yellow i cadmium orange



202. 11 white 1 cadmium prange 3 zinc yellow



263 8 white 2 cadmium orange 3 zinc yellow



264. 7 zinc yellow 2 cadmium orange



265. 8 white 1 carmium orange 6 zink yellow



266. 9 white 2 cadmium (range 3 zinc yellow



267. 5 Ani: Yellow 2 cadminut orange



200. 2 while 1 zine yellow 1 speck cadmium brange



3 Suk Aspan 5 caq annu otsuda 500° 8 Mptp



270, 5 zinc yellow 3 specks capmium prange

- Cadmium Orange
- · Permanent Green Light
- . Titan um White



271. it white I gad north orange



272. 4 white 1 cadmium brange



273, 2 write 2 cadmium orange



274, 32 white 2 cadmium orange purmanent green light



275. 8 white 2 radir am orange 1 permanent green aght



276. 2 white 2 cadmium prange 1 permanent gleen light



277. 6 white 1 admium orange 1 per nament green light



278. 8 white 2 Jadmium orange 3 permanent green light



279. 2 white 2 adm un orange 2 permanent green light



280. 32 white 2 cadmarn prange 3 permanent green light



201. 8 white 2 cadmin orange 5 permanent green ight



212. 2 white 2 cadmium orange 3 permanent green light



283, 32 white 2 caunium orange 5 permanent green light



214, 4 white 1 cadmium orange 3 permanent green ight



4 white 4 cadmium orange 9 permanent green light

### COLO LEGISTO

# COLORS USED

- Titanium White
- Ultramanne Blue
- · Yellow Ochre



205. 8 white 1 yellow othre



287. 8 white 1 yearow othre 1 speck ultramarine blue



288, 8 white . yellow othre 3 specks ultramanne blue



200. 5 white 2 yellow othre



200. 5 white 2 vellow othre 2 specks ultramatine blue



291. 5 white 3 yellow schre 1 altramatine blue



292. 6 white 3 yellow othre



283, 6 white 3 vellow othre 1 ultramarine blue



294. 6 white 4 ye luw ochre 1 ultramatine blue



285, 1 white 2 yellow othre



286. 4 write 8 yellow othre 3 ultramanne blue



297. 2 white 5 years ochre 3 alternarine blue



200. 1 white 5 yellow othre



200. 5 yellow othre 1 ultramarine blue



300. 2 yellow othre Eattramanne blue

- Burnt Sienna
- · Cadmium Red Light
- Naples Yellow
- Titanium White



301. A write Napies yellow



362, 2 white 2 hapies yellow 1 speck cadmium red light



300, 2 white + 2 hapies yellow 1 speck cadm , n ed light 1 speck bornt sienna



304, 5 white 5 Naples yellow



pos. 1 white 4 Napies yellow 2 specks cadmium red light



1 white • 5 haples yellow i speck cadmum red light 2 specks burnt sienna



307. 5 Napies vellow 1 white



24 Naples yellow 1 cadm um red light



1 white - 5 Naples yellow 1 burnt sienna 1 speck cadmium red light



310. 3 Naples vellow 1 speck burnt sierna



311. 4 white • 24 hapies yellow 1 cadmium ed 9ht 3 specks burnt sierina



312. 2 white + 12 haples yellow 1 cadmidm ed light 2 burnt sienna



313, 4 Napies yellow burnt sienna



314. 2 Napies yellow t burnt sienna 1 speck cadmium red light



2 hapies yellow 2 bumt sienna 1 speck cadmium red light



# **Value**Recipes

# COLORS USED

White has been added at the bottom of each color to show the tint of the color

4

- Ivory Black
- Titanium White
- Vermillion

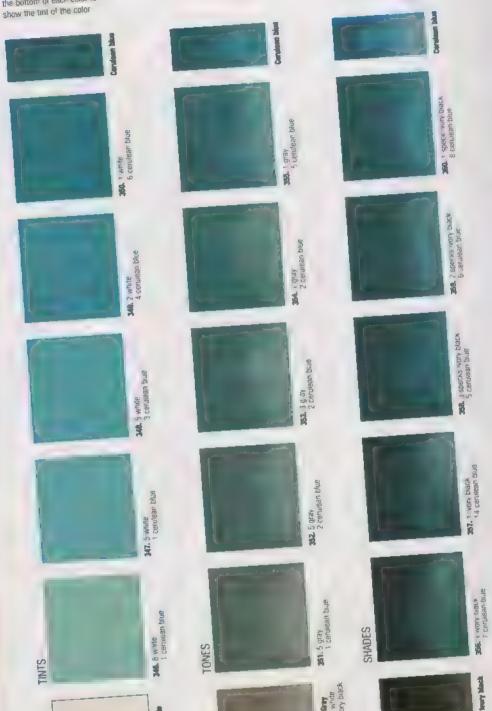


# **Value**Recipes

# COLORS USED

White has been added at the bottom of each color to

- Cerulean Blue
- · wory Black
- Titanium White



# **GrayingWithComplements**

361, 1 cad vettow medium 1 mauve

361, 4 Lad yellow medium 1 mauve

367, 9 cad yellow medium 1 mauve

365. 2 and yearsty medium 1 speck macye

- · Cadmium Orange
- Cadmium Yellow Medium
- · Cadmium Yellow Pale
- Cerulean Blue
- · Cobalt Violet
- Mauve



LORS USED





















































1 cobalt violel

362. 7 cadmium yellow pale 1 coball yidlet

Cadmium yellow paid







# Graying With Complements

#### COLORS USED

White has been added at the bottom of each color to show the tint of the color

- Alizann Crimson
- Cadmium Red Light
- · Cobalt Violet
- Permanent Green Light
- Phthalo Yellow Green
- Zinc Yellow





and I speck cad red light I permanent green light

378. I speck cad red 19ht 3 permanent green light

371. 1 cadmium red light 1 permanent green light

377, 2 cadmun, ed light



1000



316, 1 speck arzant chimson 4 phthato-yelkov green

364. 1 speck aktarin crimson 3 phihaio yellow green



3 zinc yellow

1





346, 1 speck cobalt violet 2 zinc yellow



N H



386, 2 .. obait violet 9 zinc yellow



301, 1 ahzann "rimson 4 pithalo yellom green



367. 1 cobait youel



TOP 2 coball violet











### Notes

General Color Mixing for Watercolor

# Pantcolorsheuded

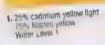
# **General Color Mixing** for Watercolor

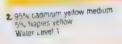
# Contents

	Color Recipes	.45–65
•	Value Recipes	.66-68
•	Intensity Recipes	69-70

### COLORS USED

- Cadmium Yellow Light
- Cadmium Yellow Medium
- Naples Yellow





2. 100% cadmium yellow light Water Level 1



4. 25% cadmum yellow light 75% haples yellow Water Level 1.5

\$ 95% cadmicm vellow medium 5% trapies yellow Water "evel 1 5

6. 100% cadmium yellow light Water Level 1.5



7. 25% cadmum yellow light 75% Naples yellow Water Level 2

95% cadmum yellow medium 5% Naples yellow Water Level 1 75

100% cadmiam yellow light Water Level 1 75



10. 25% cadmum vellow ight 75% haples yellow Water Level 2.5

11. 95% cadmum yellow mediuth 5% Naples yellow Water Level 2

12. 100% cadmum yellow light Water Livel 2.5



13. 25% cadmum yellow light 75% Naples yellow Water Level 3

14, 95% cadmium yellow medium 5% habites yellow Water Level 3

15, 100% cadmium yellow light Water Level 3

COLORS USED

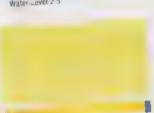
- · Cadmium Yellow Light
- Cerulean Blue
- · Lemon Yellow



16, 90% nadmium yellow ight 10% igmon yellow Water Level 2.5



17. 100% cadmium yellow light Water Leve 3.5



19. 30% cadmum vellow light 65% remue vellow 5% cerulean blue Water Level 2



20. 70% cadmium yellow light 15% cerulian blue Water ceyet 3



21. 70% cadmium yellow light 20% remum yellow 10% ceraletto bud Water Leves 2.5



22. 10% cadmum yellow light 65% remain yellow 25% cellularin blue Water Level 2.5



23. 60% cadmium yellow light 15% ramon yellow 25% cerulan blue Water Level 3



24. 65% cadmium yellow light 5%, emunsyellow 30% cerulean blue water Level 3



25. 5% cadmicm yellow light 70%, person vellow 25% emean blue Water Level 3



28. 10% cadming vellow light 60% remore vellow hater tevel 3



27. 10% cathnam yellow light 7.1% — on yellow 20% — echea : bue Water Level : 5



5% cadenum yellow light 65% lemon yellow 30° erunan bise Water Level 3.5



28. 60% cadmum yellow light 5% wmon ye low 35% when blue Water Leve 3



30. 20% iemon yelkiw BU% iemon yelkiw Water Levol 4

#### COLORS USED

4

Prod

dia.

- Cadmium Yellow Light
- Lamon Yellow
- Phthaio Blue

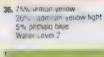
31. 65% iemon vellow 55% cadmum vellow light Water Level 1

- 32, 65% iemon yellow 35% cadmum yellow light Water Level 2
- 33, 65% remon yellow 35% radin am yellow light Water Level 3.5



24. 48% jemon yelkow 10% cadmum yelkow light 2% phthaio blue Walei Lavei 2







37, 95% remon yellow 10% cadmic in yellow light 5% phthaio blue Water Level 2 5



38. Bu'lls remon yetrow 15% cadmum yetrow light 5% pht nam have Water Level 2.5



15% admir yellow 15% admir yellow ight 5% pritrato blue Water Lever 3



48. 85% ternon yallow
0% cadmium yenow ight
5% pathan blue
Water Leve 3



41, 80% lamon yellow 10% cadmium yellow aghl 30% phthalo blue Water Leve 3



42. 50% temor yellow 35% cadmium yellow light 14% phthalir blue Water Lever 3



43. 70% lemon yellow 10% cadment yellow ight 20% phthato blue Water Level 3.5



44. 60% temor yellow 10% cadmum yellow light 30% phthalo blue Water Level 4



45. 20% remon yellow 30% radiosem yellow light 50% phtharo blue Water Level 4

- Cadmium Yellow Deep
- · Cadmium Red Light
- · Cobalt Blue
- Gamboge

- Permanent Rosa
- Raw Sienna
- Vindian Green



46. 80% gamboge 20% raw sienna Water Level 1



47. 80% gamboge 20% raw senna Water Level 2



48 60% gamboge 20% raw sienna Water Level 3



# 80% gamboge 19% raw seema 1% vindian green Water Level 1



90, 80% gamboge 19% cav senna 1% vindian green Water Level 2



51.80% gamboge 19% raw sienna 1% viridian green Water Level 3



52. 98% gamboge 2% viridian green Water Levei 1



5% gamboge 5% vindian green Water Level 2



54 90% gamboge 5% raw sienna 5% viridian green Water Level 3



55. 30% gambage 68% viridian green 2% permanent rose Water Level 2.5



35% cadmium yellow deep 60% y ildian green 5% cadmium ed light Water Level 3



57. 30% cadmium yellow deep 60% vindian green 10% permanent rose Water Level 3



50. 20% cadmium yellow deep 60% viridian green 20% cobalt blue Water Level 3



50% cadmum yellow deep 55% vindsan green 25% cobalt blue Water Level 3



20% cadmium vellow deep 55% viridian green 25% coball bije Water Level 4

- Burnt Umber
- Cadmium Orange
- Cadmium Red Light
- · Cadmium Yellow Deep
- Cerutean Blue
- Naples Yellow
- · Phthalo Blue
- Ultramarine Stue



61. 50% çadmium orange 50% cadmium red light Water Level



92. 50% cadmium orange 50% cadmium red light Water ..evel 2



63, 50% cadmum orange 50% cadmum red light Water Level 3



84, 40% cadmium grange 80% cadmium red light Water Lavel 1



40% cadmium orange 60% cadmium red light Water Level 2



10% cadmum orange 70% admum red light Water Level 2.5



67. 60% Naples yollow 30% cadmum orange 10% erolean blue Water Level 2



25% cadmum orange 15% cerulear blue Water Level 3



10% radmam orange 10% radmam orange 40% burnt umber Water cevel 3



70, 30% cerulean blue 60% Naples vellow 10% admit n orange Water Level 3



71. 60% cerulean blue 30% Naples yellow 7% cadmum orange 3% cadmum yallow deep water Level 3



72. 60% cerulean brue 20% Napies yellow 10% cadmium yellow deep Water Less 3.7



73. 60% cerulean blue 40% cadmium yellow deep water Level 3



74. 80% cerdean blue 15% cadm am drange 5% cadm im yellow deep Water Level 3



10% ce olean blue 10% cadmil in orange 10% phthalo blue Water Level 3

- Burnt Sienna
- Burnt Umber
- Gamboge

- · Lemon Yellow
- Phthalo Blue
- Raw Sienna



78. 85% gamboge 15% raw sienna Water Level 1



77. 80% - aw sienna 20° buint umber Water Level 2



78. 7 3% aw sienna 20% burnt amber Water cever 3



79. 80% gamboge 10% raw sienna 10% phthaio blue Water Level 1



15ª phthain blue 16ª phthain blue 16ª gamboge Water Level 2



81, 65% raw sienna 15% bu it sienna 20% phihaio blue Water cevel 3



80% lemon yellow
10% aw siema
10% phthau bide
Water Level 2



13. 60% iemon yellow 20% iemon yellow 20% phthalo bine Water Level 3



M. 70% raw stenna 30%, prittialo blue Wate Level 1



6. 95% philine hide 5% inmut reflow Water Level ?



905. phrasio blue 50. phrasio blue 50. phrasio /ellow Water , evel 3



67. 95% prictor blue gall law signific Water Level 4



2 drops ie non vellow Water Level 2



1 00% phthaio blue t drops aw sienna Water Level 3



90. 100% phihaio blue Water Lever 4

- COLORS USED
- · Burnt Sienna
- Burnt Umber
- Lemon Yellow
- Naples Yellow
- Phinaio Blue
- · Yellow Ochre

- 91, 1 drop recipe #+05 1 drop recipe #+05 Water Level 1
- Age by the property of the party of the part
- 20x yourse other to Water Level 1



94, 60% remon yellow 40% remon #105 Water Leve 1



10% b and stenda Water Level 2





95% primare blue 5% burnt anber Water Level 2



\$7.70%, jemon yellow 3,7%, rouge 8-05 Water Laver 2



Mater FeAsi S 40,00 Matheway Asilom Pour heterono pins



10- Born phtheiro blue 20- burnt uniber Water cevel 3



100, 65% leman yellow 35% Papa #105 Water Level 2



101. 65% phthaie blue 35%, yellow ochre Water Level 3



162. 70% photain blue 30% burnt umber Water Level 1



103. 65% temun yetidw 35% recipe #105 Water Level 3



104. 80%, phthaio blue 20%, yallow ochre Water Level 4



105. 40% phthaio blue 60° burnt Imber Water Level 4.5

- Phthaio Blue
- Viridian Green



106. 75% vindian green 25% phthalo blue Water Level 1



167. 50% yindian green 50% phthaio blue Water Level 1



106, 100% phtraio blue Water Level 1



108. 80% viridian green 20% phthaio blue Water Level 2



110. 50% vindran green 50% phthaid blue Water Level 2



111, 100% phthain blue Water Level 2



112, 85% vindian green 15% phthalo blue Water Level 2.5



112 50% vindian green 50% phthalo blue Water Level 2 5



114, 100% phthalo blue Water Level 2 5



115. 85% under green 15% philippio blue Water Level 3



116. 50% vindlar green 50% phthaio blue Water Level 3



117. 100% pothalo blue Water Level 3



118. 30% vindian green 1. S. prith is blue Water Level 3.5



118, 58%, vindran green 50%, pethalo blue Water Level 3 5



120, tothe pother blue Water, evel 3 5

- Cerulean Blue
- · Permanent Rose
- Ultramanne Blue
- Vindian Green



121. 100% cerulean blue Water Level 1



122, 60% cerulean blue 40% ultramarine blue Water Level I



123, 100% ultramanne blue Water Level 1



124, 100% cerulean blue Water Level 2



125. 60% cerulean blue 40% \_\_\_\_\_\_\_blue Water Level 2



128, 95% utt amai ne blue 5% permanent rose Water Level 2



127. 98% cerutean blue 2% yindian greet Water Level 2.5



128. 60% cerulean blue 40% ultrama ine blue Water Level 3



129. 95% uitramanne blue 5% permanent rose Water Level 3



130, 95% cerulean blue 5% vindian green Water Level 3



131. 60% cerulean blue 40% ultramache blue Water Level 1.5



132, 95% ultramanne blue 5% permanent rose Water Level 4



133, 90% cerulean blue 5% vi idian gleen 5% uitramar ne blue Water Level 4



134, 50% cerulean blue 50% ultramarine blue Water Level 4



135, 95% ultramanne blue 5% permanent rose Water Level 5

- Rumi Umber
- Permanent Alizarin Comson
- Ultramanne Blue



136. 100% ultramarine biue Water Lever 1



137. 96% utramat he brae 2% pt marant altrarat chrison 2% but d umber Water Lever 2



138, 98% utramarine blue 2% permanent arzerat crimson Water Level 3.5



138. 95% uttramarine blue 4% pe marent anzann crimson 1% beint inber Water Level 1



140, 85% off amarine blue 10° permanent arzam comson 5% blunt umber Water Level 2.5



141. 95% atramanne brie 4% permanent atzann crimson 1% burnt unber Water Level 2.5



142, 95% ultramanne brue 2% permanent dizann comson 3% beretramber Water Level 2.5



143, 80% utramanne blué 20% permanent alizarin crimson Water Lever 2.5



144 90% ultramatine blue 7% permanent alizar nucrimson 3% hurnt umber Water Level 2.5



148, 95 « adramatine blue 3% permanent maann crimson 2% bural umber Water Level 3



145. 80% ottramarine blue 15% peur anent alizatin crimson 5% burnt ambet Water Level 3 5



147, 45% ultramatine blue 20% permaneni aizar crimson 35%, bijimt umber Water Level 4



148. 95% ultramarine blue 4% permadent al zarin crimson 3% byrat unber Water Level 4



148, 85% attamarine blue 169 pn award attaun crimson 5% burnt imber Water Level 4



150. 45% orkangilite blue 30% permanent anzaro christon 25% our of umber Water Lovel 5

- · Cerulean Blue
- · Permanent Rose
- Ultramarine Blue



80% oneamanne blue 20% leroleen blue Water Level 1



162, butto a tramarine base 10% cerulasi blue 10% permanest rose Water Level 1



153. 75% ultrama me brue 15% Let il 30 brue 10% permanent rose Water Level 1



184. 80% oftrame the after 20% endean blue Water over 2



165, but a gamaring blue 20% cerelear blue 20% permanent rose Water Level 2



156. 50% ultrama ne broe 20% con no nhue 30% por manent rose Water Lever 2



157, 90% atramar ne blue 13% del alean blue Water Level 2 5



158, 73% ultramarine blue 25% er ilean blue 5% er ilean blue 5% er ilean blue 5% er ilean blue Water Level 2 5



150. 55% ultrama ine blue 20° e usan blue 25° permuhant rose Water Level 2.5



160, 90° and amarine blue 10° ceraman blue Water Level 3



161. 75% ultramarine blue 20% cersear bise 5% permanent rose Water Level 1



102. (% utt amarine blue 25% concusan blue 5% permanent rose Water Level 3



153. 100% ultramanne blue Water Level 4



184. 75% ultramanne blue 20% cerurean blue 5% permanent rose Water Level 3



186. 80% ultramanne blue 15% cerulean blue 5% pe manent rose Water Level 4

- . Cobatt Blue
- Permanent Alizarin Crimson
- Permanent Rose
- Ultramanne Blue



106, 60% obalt brue 1,5% pe manent airzann crimson Water Level 1



167 35% cobalt brue 65% permanent alizarin crimson Water Level 1



188. 25% u trantarine blue 75% permanent rose Water Level 1



100. 65% cobart blue 15% permanent alizarin comson Water Level 2



170. 40% cobait blue 60% permanent alizarin crimson Water Level 2



171. 25% ultramarine bloe 75% permanent rose Water Level 2



172. 75% cobalt blue 25% permanent alizann crimson Water Level 2.5



173. 40% cobuit blue 60% permanent alizarin crimson Water Level 3



174, 25% uitramarine blue 75% permahent rose Water Level 2.5



175. 75% lobuit blue 25% permanent alizann chmson Water Level 3



176. 45% coball blue 55% permanent alizarin crimson Water Level 3



177. 25% Ultramakine blue 75% per nanent rose Water Level 3



178. Bulls cobail blue 2015 permanent auzann crimson Waler Lever 3.5



178. Solv. cottet brue 5/2° permianent aligann crimson Water Leve-3 5



180. 50% At a flar in blue 10% per sanent rose Water Level 3.5

- . Cobalt Blue
- · Permanent Alizann Crimson
- Permanent Rose



181. full% permarient case 2 draps cobair blue Water Level 2



182. 1 )0% permanent rose Water Level .



183, 99% permanent aizarin comson 1% permanent rose Water Level 1



184. While parmaner, rose 2 drops cohalt plue Water Leve 2.5



186. Oth permanent rose Water Level 2



188. 65% permanent arzarin comson 35% permanent rose Water revel 2



187. 00% permanent rose 3 drops nabali blae Water Levor 3



188. 100% permanent rose Water Level 3



190. 55% permanent auzann chmison 45% sermanent rose Water Level 3



100, 90% permanent rose 6% per vanent akzarin crimson 4% cobalt bise Witter Level 2



191. 100% permanent rose Water Level 3.5



192. 50% permanent a zarin crimson 50% permanent rose Water Level 3.5



193, 80% permanent rose
5% permanent alizarin crimson
5% cubar blue
Water Level 4



194. 100% permanent rose Water Level 4



15. 00% permanent aizann crimson 46% permanent rose 1 drop coball blue Water Level 4

#### COLORS USED

- Burnt Umber
- Burni Sienna
- Indian Red



186. Oth Indian red Water Level 1



187, 100% burnt umber Water Level 1



5

188. 198% burnt siehra Water Level 1



198, 100% Indian red Water Level 2



200, 100% buint umber Water Level 2



201. 100% bornt sienha Water Level 2



202. 100% Indian red Water Level 3



263, 100% burnt umber Water Level 3



204. 00% burnt sienna Water Level 3



205. 100% Indian red Water Level 4



298, 100% burnt amber Water Level 4



207, 130% buint sienna Water Level 4



206, 100% indian red Water Level 5



209. 100% barnt umber Water Level 5



210. 100% but il sienna Water Level 5

- · Cadmium Yellow
- Permanent Alizanir Crimson



211, 100% permanent auzahn inmson Water Level 1



212 1,10% permanent alizarin crimson Water Lever 3



213, 100%, permanent alizatin crimson Water Level 5



214. 80% petmanent altzann enmson 20% sadmum yellow Water Lever Z



215. 85% petr-anent alizarin crimson 15% cadmium yellow Water Level 3



216. 85% permanent anzario crimson 15%-radionam yellow Water Level 5



217 40% permanent at zann christin 60% dadimum yebow Water Level 2 5



218. 45% permanent arzar n comson 55% cadmium yellow. Water Level 3



210. 50% permanent awarm chroson 50% admum yellow Water Lever 5



220. 15% permanent airzarin crimson 85%, qaamium yeliqw Water Laver 2:5



221. 40% permanent ahzann crimson 60% Jadenum yellow Water Level 3



222. 5% permanent avzann of reson 65% cadmign yellow Water Level 5



223, 3% permanent alizann ortmson. 97%, cadmium yellow Water Level 3



224, 5% permanent alizarin crimson 95% cadmium yellow Water Level 3



10% permanent anzann chmson 90% admium yellow Water Level 5

### COLORS USED

- Cadmium Red Light
- Vermdion
- Yellow Ochre



226, 100% vermion Water Level 1



227. 100% cadmium red light Water Level 1



5

55% cad man led light 35% yellow ochre Water Level 1



229. .00% verminon Water Level 2



230, 100% "admium ed light Water Level 2



231. 65% cadmium red light 35% yellew ochre Wate Eevel 2



232, 100% vermilion Water Level 3



233, 100%, cadm on red light Water Level 3



224. 65% cadmium red light 35% vellow och e Water cavel 3



235, 100% vermiion Water Level 4



236. 00% cadmium red light Water Level 4



237, 65% radimum red light 35% yellow ochie Water cever 4



238, 130% vermaon Water Level 5



239, 1 X0% cadmium red light Water Level 5



240, u5% oadr in ed ight 35% yellow tichre water Level 5

- Cadmium Red Light
- Lemon Yellow



241, 100% cadmium red light Water Level 1



342. 100% cadmium red light Water Level 3



343. 100% cadmium red light Water Level 4



244, 70% cadmium red light 30% lemon yellow Water Level 2



20% cedmium red light 20% lemon yellow Water Level 3



25% lemon yellow Water Level 3.5



247, 45% cadmium red light 55% lemon yellow Water Level 2



248. 66% cadmium red light 40% emon yellow Water Level 3



240, 65% Ladmum red light 35% Jemon yellow Water Level 3 5



250. 25% cadmium red light 75% emon yellow Water Level 2



251, 35% cadmum red light 65% remon yellow Water Level 3



#2. 40% cadmium red light 50%, iemon vellow Water Level 3.5



253, 10% cadmium red light 90% lemon yellow Water ..evel 2



254. 15% cadmium red light 85% remon vellow Water Level 3



255, 20% cadmium red light 80% remon yellow Water Level 3.5

- · Cadmium Orange
- Lemon Yallow
- Naples Yellow



28. 106% -admum orange Water Level 2



Water Luvel 1



258. 1 JOhn Cadmium orange Water Level 5



40% radenem orange Water Level 2



250, 45% lemon yellow 55% radm um orange Water Level 3



201. 55% temon yellow 45% cadmian orange 1 diap Naptes yellow Water Level 4



202. 80% temon yellow 20% admium orange Water Level 2



263, 90% temon yellow 10% cadmium orange Water Level 3



254, 75% ismon yellow 25% Ladm um orange 1 drop Naples yellow Water Level 4



200, 10(% temon yelkiw 2 alup-Calmium orange Water Level 2



205. (DON: Temor vellow 3 drops—admitte orange Water Level 3



287. 85% temor vollow 15% caler in Hange 1 dr it haptes yellow Wate Level 15



1 drop admirim orange Water Level 2



200. 100% temor yellow 2 Julips Ladmium orange Water Level 3



270. 95% tenton yetuw 5% aid restricted to 1 drop hapies yetiew Water Leve 3

- COLORS USED
- Cadmium Orange
- Cadmium Red Light
- · Sap Green
- Vindian Green



271 official and manage 25th cadmium rad light water Level 2



272, 75% cad mum grange 25% cadmam red light Water Leve 3



273. 75% radmium diarige 25%, admium red light Water Level 4



Ather Face 5 deal as many light deal as many light



276. 40% cadmit in ted light 35% sup storen 20% vir in a green 5% cadmitten denge Witter over 7.7



35% cadmium red light 15% sap graen 10%, viridian green Water cevel 3



277. 50% Sat. green Quarter de #274 Wate Level 2



278. 20% cadmum ed light 35% v no an green 10% cadmum orange Wate 1 v 3



278. 25% cadmium red light 35% sap green 40% y ridian green Water Level 3



280. 70% sap green ,0% viridien green 20% sedmum orange Water sevel 2



281 v5% cadmum ad light 40% ap green 25% wild an green 20% hadmum orange Water Levil



2.2. 15% cadmium red light 50% sap giver 35% windlan creen Water Leve 3.5



213. 70%, sap green
5% viridan green
25% udmium orange
Water Level 2



214, 90% rec.pe #280 10% window green Water Level 3



285, 85% rec.pe #282 10% vindian green 5% cadmium orange Water Level 4

- Phrhain Blue
- Ultramanne Blue
- · Yellow Ochre



Water Level 1



207. 100% yellow othre 1 drop ultramarine blue Water Level 1



20% yellow ochre
20% utramatine blue
10% phthalo blue
Water Level 1



200. 100% yellow ochre Water Level 2



290, 50% yellow ochre 50%, Utramanne blue I drop phthaio blue Water Level 2



211. 70% yellow richre 25% uttranarne blue 5% phthalo alue Water Level 2



100% yellow ochre Water Level 2.5



203. 50% yellow other 50% ultramanne blue 2 drops phthaio blue Water Level 2 5



25% vellew ochre 25% ultramarine blue 5% phthaio blue Water Level 3



295. 100% yellow othre Water Level 3



201. 65% yellow othre 35%, ultramatine blue Water Level 3



297. 75% yellow othre 23% altramatine blue 2% phthato blue Water Level 3



Water Level 4



250, 65% venow ochre 35% ufframanne blue Water Level 4



100. 70% yellow ochri: 30% uitramarina biue Water Level 4

- Burnt Sienna
- Cadmium Red Light
- · Naples Yellow
- Yellow Octive



301. 1410% Napies yellow Water Level 1



1 00% Naples yellow 1 drop .adm ,m red light Water Level 1



103. 100%, Naples yellow i drop-cadmium red light i drop burnt sænna Water Level i



304. 100% Napies yellow Walte Level 2



305, 100% Naptes yearn 2 drops cadmum rad light Water Level 2



2 draps vadenum red light 2 draps burnt sectors Water Level 2 5



367 100% Naples yellow Water Level 2.5



5% Naples yellow 5% cadmium red light 1 drop burnt sierna Water Level 2.5



5% burnt sienna 5% yellow actire Water Level 3



310. 100% Naples yellow 1 drop bi mt slenna Water Level 3



311. 90% Napres yellow 5% cadmium red light 5% yellow ochre 1 drop turnt sienna Water Jeven Le



312. 80% Naples yellow 10% burnt signna 10% yellow octre Water Level 4



313. 98% Naples yellow 2% brumt sienna Water Level 3 5



314 95% Napies vellow 2% cadminim red light 3% burnt sienba Water Level 4



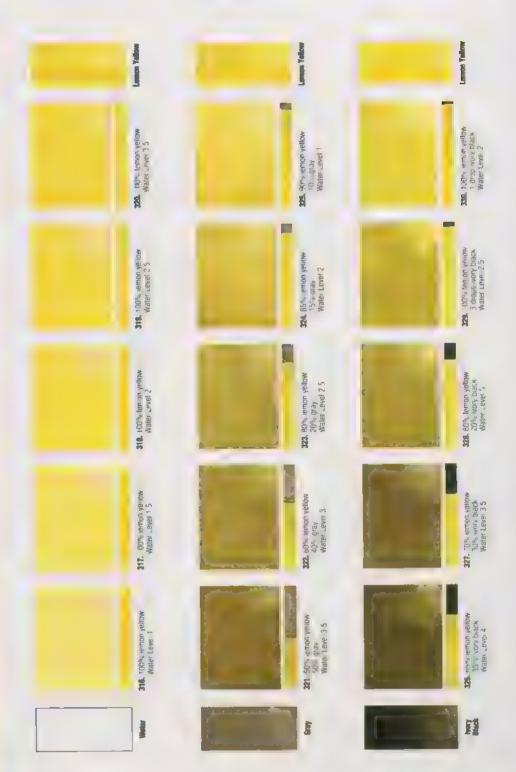
315. 60% Napies yellow 30% burnt sienna 18% yellow ochre Water Level 4

### **Value**Recipes

COLORS UBER

- Nory Brack
- · Lemon Yellow

1



# **Value**Recipes

### COLORS USED

-

- · Cadmium Red Light
- · Ivory Brack

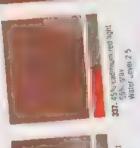




Cadonium Red Light

San 45", admin ed ight 59" g dy Waler Level 2







331. 100% Lade of 1918 Water Lover 2

Table 1



E S





















#### COLORS USED

- Cadmium Drange
- Cadmium Yellow
- Cadmium Yellow Deep
- Carutean Biue
- Dioxazine Violet
- Mauve











Posterios Votes

50% Jadmium yellow 50% donazine yord Water Level 4

N.

303, 50% cadmurp yellow 40% dioxazne violet Water Level 4













386, 30% cadmium yellow deep 70% mauve Water Level 3.5

20% cadmum yellow deep 30% marve Water Level 3

388

, 80% cadmum yellow deep 20% mauve Waler Level 3

























































# **Value**Recipes COLORS USED Cerulean Blue • Ivory Black C 350, 100% cerulean brue Water Level 4 364, 90% cerulean blue 10% gray Water Level 4 340, 100% cerulean blue 1 drop vory brack Water Leve, 4 348, 100%, cerclean hue Water Level 3.5 304, 85% cerulean blue 15% gray Water Level 3.5 286, 100% cerulean blue 2 degs wory black Waler Lever 3 5 348, 100% Cerulean blue Water Level 3 362, 80% cerulean blue 20% gray Water Lever 3 3% 95% cerulean blue 5% yony back Water Level 3 347, 100% defuean blue Waler Level 2 25% cerulean blue 25% gray Water cevel 2 Jos. 90% Paritesin blue 10% wory black Water Level 3 346, 100%, cerclear blue Water Level I 35% cerulean blue 35% gray Wiffer Lever 1 386, 85% Leruiean bue 15%, vory tidos Water Lever 2

Mory Black

E

No.

#### COLORS USED

- Cadmium Orange
- Cadmium Yellow
- Cadmism Yellow Deep
- Cerulean Blue
- Dioxazine Violel
- Mauve















, 2% cadmium yellow 98% dioxazine yidet Water Level 4

163, 60% cadmium yellow 40% diguazine viciel Water Level 4

362 80% cadmum yelkow 20% dioxaz ne violet Water Laver 4



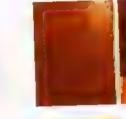
570, 5% cadmium yellow deep 95% mauve Water Level 4



376, 30% cadmom crange 70% ceruiean blue Water Level 4











367, 80% cadmium yellow deep 20% majive Water Level 3

90% cadmum yalkow deep 10% mauve Water Lavel 3

Cadmium Yelow Deep





















































341, 95% cadmium yellow 5% dioxazine violet Water Level 4

#### COLORS USED

- + Cadmium Orange
- Cadmium Yellow
- Cadmium Yellow Deep
- Cerulean Blue
- Dioxazine Violet
- Mauve



















578, 30% cardean Mue 70% cardean Mue Water Level 4





Model

364, 50% cadmum yellow 50% dioxazine violet Water Level 4

40% cadmum yallow 40% dioxazine violet Water Lever 4









30% cadmum yellow deep 30% mauve Water Level 3

20% cadmum yellow deep 20% manye Water Level 3









































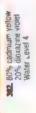








Yellow















COLORS USED

- · Cadmium Red Light
- · Cadmium Yellow Pale
- Dioxazine Violet
- Hooker's Green
- · Perm Auzarin Comson
- Sap Green



Montan's Dress

386, 1 drop cadmium red 1914 100% Hooker's green Water Level 3.5



Sap Green



Cadaman Yolkov Pala





396, 1 drop decagine violet 1005-cado lum yeuxw pale Level 4.





396. 2 drops doxaz ne vlovet 100° e edemum yellow pare Water Lever 4







388. 5% dioxazine vojet 35% čadrinu v jestov pare Water "ever 4













Dioxactes Project



378. 4 chops cadmium red aghi 130% Hooker's green Water Leve-3 5

378, 50%, Ladir Ium red light 40%, Hooker's green Water Level 3.5

2 draps Hoeker's green Water Leve 3 5

371, 100%, adm um ted ight 1 drap Hone is green Water Level 3.5



363, 3 drops permation glitarin care son 100% suppreen Water Level 3



















394. 2 drugs permanent alream mssun 100° sap green Waler Lever 3







307, 50% duxazine vidigi 50% Jahrium yelidiy pe Water Level 4

30% adm on yellow pa Water Level 4

### **Notes**

Act.

Resident.

# Color Mixing for Portraits

## **PaintColors**Needed

#### OILINERYLIC

Alizarin crimson

Burnt sienna

Buent unioer

Cadmium orange

Cadmium red light

Cadmium vermillen

Cadmium vellow light

Cadmium yellow medium

Cerulean olive mad

Chrome oxide green

(chromium oxide green in acrylic)

(abbreviated "black" throughout)

Jako ren rose

(abbreviated "phthalo red" throughout)

(can be substituted with

quinzendone red)

Raw sienna

Raw umber

Titanium write

(appreviated "white" throughout)

Ulmamarine blue

Venetian red

Aridian professional

the puller

#### WATERCOLOR

Burnt siesina

Burtt umber

Cadmium orange

Cadmium ned light

Ceruican blue hue

Sobalt blue

Hecker's green deep

hvory black

abbrevui

Lemon yellow

Herr gammage

(avoid subst

necessary)

Permanent al .....

Permanent rose

Raw sienna

Sap green

um amarine blue

Vieldian green

Vellow ochre

zinc white

## **Color Mixing** for Portraits

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## SkinTonePalettes BASIC MIXES

Yellow othre is the most common color used in basic skin tone palettes. The samples below show yellow othre mixed with different reds. First create a master recipe to the desired yellow or red tone. The recipe can be lightened, darkened, grayed, or intermixed.



### SkinTonePalettes BASIC MIXES

Naples yellow hue is a light, warm yellow that also mixes well with reds for skin tone palettes. The samples below show Naples yellow hue mixed with different reds. First create a master recipe to the desired yellow or red tone. The recipe can be lightened, darkened, grayed, or intermixed.



As showing rayed troited it

Gra

"grayed tinted, it Colors of another, "direct of have the other. Wit colors, the The mixture cadmium can be gray compleme."

Naples yellow hus



red light

White + Cadmium red li



Cadm um Vermilion



Burnt Sienna

## **GrayingSkinTones**Naturally

As shown on page 9, a color cannot be "grayed" using black or white—it can be only tinted, toned, or shaded

Colors directly across the color wheel from each another, such as red and green, are known as "direct complements." Direct complements have the ability to neutralize or "gray" each other. When you mix two direct complementary colors, the result is a natural, neutral color The mixture at right shows yellow ochre and cadmium vermilion mixed for a skin tone that can be grayed with viridian green (vermilion's complement) or tinted with white





As you mix skin tones it is a good idea to make test "smeanings" to find the best mixtures. The sample at left shows cerulean blue hue mixed with vindian green and white, producing a soft blue-green. Combining these with the skin tone recipe of Naples yellow hue and cadmium red light yields a beautiful natural gray of each.



This example shows two colors (cadmium red light and cerulean blue hue) that have been threed with white. Even though these colors are threed, they stir remain complementary to each other. Notice the beautiful grayed color in the center created by mixing the two colors.



Here you see a light, cool blue (ultramanne) mixed with a warm reddish-orange mix of burnt sienna and cadmium vermillon Orange and blue are direct complements so they gray each other well. Notice the graduations of grayed colors in the center of this sample.

## SearchingForAdditionalSkinTones

#### BASIC PALETTES

If your model's skin color doesn't match any palettes in this section, you can use the color mixes on these pages as a base for mixing the exact tone you need. Start with any mix and lighten, darken, or gray as indicated below until you achieve the desired color.

To Lighten Add other, lighter skin tones, or try adding white to colors like zinc yellow cadmium yellow light, Naples yellow hue, or cadmium orange

To Darken Add other, darker skin tones, or try adding burnt umber, burnt sienna, alizarin crimson, ultramarine blue, or mixtures of the above colors. To shade a tone, add a touch of black.

To Gray Add one or more of the following colors. white plus ultramarine blue, chrome oxide green. cadmium yellow light, cerulean blue hue, or cadmium orange. Also add a complementary color: If the tone is red, add green; if yellow, add purple.



Yellow othre + Cadm um red light

#### 2. LIGHT MIX



Napies yellow hue + Cadmium red light

3. RUODY NIX



Burnt sienna + Cadmium red light

4. MEDIUM-DARK MIX



Raw sienna + Cadmium vermilion

5. DARK MIX



Burnt umber + Cadmium vermilion

### **Modifying Colors**

The two mixtures at right, modifying colors. can be used to tone down light flesh colors. to deepen and bronze reddish colors, and to warm or cool shadow colors

1. COOL PURPLE MIX



ALIZARIN CRIMSON + VIRIDIAN GREEN + WHITE

2. WARM PURPLE MIX



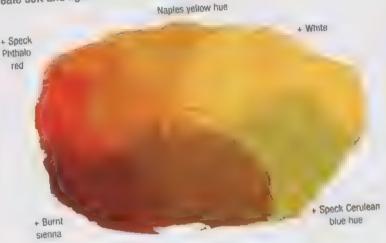
ALIZARIN CRIMSON + WHITE + BURNT UMBER + VIRIDIAN GREEN

## Searching For Additional Skin Tones

#### **FAIR SKIN TONES**

The combination of colors below can be used as a base for fair or delicate skin tones. You can create many skin tones using this palette. Phthalo red is the key color here—mix it with white to produce pink, or add white and the other colors shown to change the value. Gray or warm the mixes to create soft and light flesh tones.

Try to keep the colors dengate and not too harsh or pure Play with these colors first. and then develop some original palettes. (Note When painting a flesh color, never use any red in its pure state )



## **BLACK TO BRONZE TONES**

The palette at right is a base for skin tones that range in hue from black to bronze. Manipulate the colors to create a wide variety of skin tones. Note that some black skin tones have a rich, warm undertone; others are delicately cool. Also take note of subtle colors that can appear under various lighting; look for delicate colors in the shadows and lively tints in the light areas. Depending on the model, shadows can be warm, cool, or even purple or green.

## LIGHT BRONZE TO YELLOW TONES

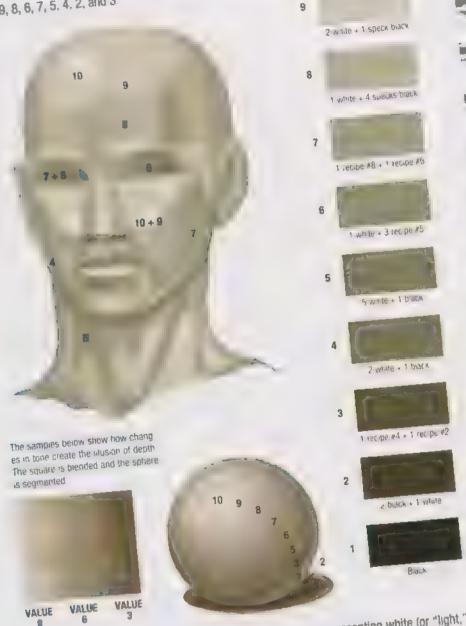
You can use this palette as a base for skin tones that range in hue from light bronze to yellow. The more burnt sienna and red in the mix, the more bronze the color will be. Adding more yellow ochre moves the mix toward yellow tones. You can lighten these mixes with a bit of white, but be careful when adding white to darker tones, as it can make them appear milky. Adding a speck of Venetian red will warm the colors. Experiment and remember that these introductory colors can lead to an endless number of skin tone palettes





## **Facial**Planes

Variations in value create form and the illusion of depth, so it's important to learn to control these values. Comparing tonal values of black and white to color tones is a helpful exercise. Start with pure white and pure black at the two ends of your value scale, then mix the sample values at right in the following order to obtain a smooth graduation: 9, 8, 6, 7, 5, 4, 2, and 3.



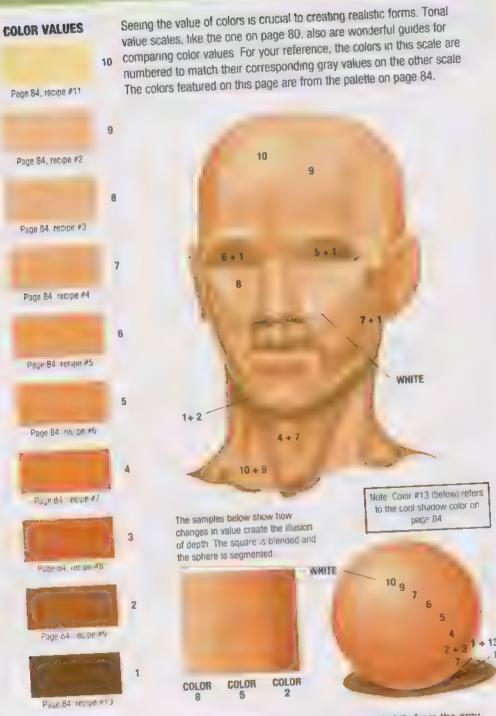
TONAL VALUES

White

10

I use a value scale based on the Munsell Value System, with 10 representing white (or "light," a combination of all colors created by light), graduating to 1, or black (the absence of light and color) Some artists reverse these numbers. I painted the head study above from an artist's wooden mannequin, I have placed a few references on it as a visual guide to the scale

## **Facial**Planes



Notice that the color value number placements on this head study vary slightly from the grayscale study on page 80. This is because different skin tone palettes vary in value and tone from warm and cool to creamy and bronze. Due to these differences, use the value scale as a reference, not an absolute. Some palettes may relate only to limited portions of the scale; nonetheless, the scale is a great guide for color tone control. Study each paiette and relate each color to a value on the scale

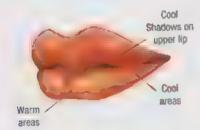
## WARM AND COOL AREAS IN AND AROUND THE MOUTH

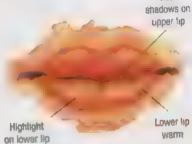
The skin is thinner on the mouth and blood is closer to the surface, making this area redder than other areas of skin. At times, areas in and around the mouth can appear to be warmer than the rest of the face, as weather and emotions can flush the lips.

The upper lip is usually more shadowed than the lower lip, and it casts a shadow on the top of the lower lip. The mixtures shown on this page work as ideal basic lip color mixes that can be darkened, lightened, or grayed, depending on the model. Cool



- 1. Warming Color
- 3 yellow othre +
- 2 cadmium red light +
- 1 speck alizann chmson





Add Venetian red and white to soften the ip colors where needed. Keep highlights soft to prevent the lips from appearing shiny. The highlight on the lower lip should be the lightest light.



#### 2. Warm Shadow

- 1 burnt umber +
- 1 alizarin crimson +
- 1 cadmium red light

Alter these mixes using a master skin tone recipe plus white, burnt sienna, Naples yellow hue, and cobalt blue; add Venetian red and burnt umber to deepen.





#### 3. Cool Shadow

- 2 alizarin crimson +
- 1 ultramarine blue



2 white +

1 speck Naples yellow hue



Varying edge lines add life to the mouth. Some lines are soft and "lost," whereas others are hard and definite. Use alizarin crimson and burnt umber for the deep shadows at the corners. Add specks of ultramanne blue and alizarin crimson for cooler purple shadows. For lower lip highlights, use a pale pink with the lightening color and different reds. White plus Venetian red makes a nice natural pink. The lightening color plus any pink can make an effective lip highlight White plus alizann crimson makes a cool pink, whereas white plus a speck of cadmium red light creates a warm pink. Remember to keep all value changes subtle for a realistic look.

## Ear/NoseColorTones

## WARM AND COOL AREAS IN AND AROUND THE EARS AND NOSE

Many delicate color changes can take place in the creases and curves of the ears and nose. The tops of the ears can become red with the flow of blood, whereas the nose can become red at the to The following basic mixes can be deepened or lightened, depending on the model.



Colors selected for these warmer areas should be muted in intensity. Cadmium red light is very bright if used too strongly. Cadmium vermilion and Venetian red are more muted and will tone down the color. If shadow colors become too strong, gray them with a speck of burnt umber, ultramarine blue, viridian green, or chrome oxide green. As with the mouth, use a variety of reds for different tones. Keep purple mixes for the shadows delicate and not too strong-or they will give a bruised appearance. Colors used in the mouth, ears, and nose must be harmonious with the flesh tone of the subject. Simply use these basic mixes to manipulate the overall skin tones



The placement of the mouth, eyes, nose, and ears in relationship to one another on the cranial mass is of the utmost importance. Even the slightest variation of a feature's position can change the expression of the portrait. Any slight misplacement will also change the features of the subject enough to lose the likeness. Study the subject closely and take note of even the subtlest tone changes in the flesh of the ears, nose, and mouth

#### COLORS USED

- Burnt Sienna
- Cadmium Red Light
- Ivory Black
- Naples Ye low Hue
- Raw Umber
- · Titanum White
- Vindian Green
- · Yenow Ochre

Master Skin Tone Recipe shown at right

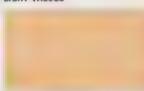
1. 3 cadm um red light 2 yellow ochre



#### **MASTER SKIN TONE RECIPE**



#### LIGHT VALUES



- 2. 2 white 1 speck master fed pe 1 speck flaptes velow hue





5. 8 white master recipe

DARK/GRAYED VALUES



- 1 master recipe 1 recipe #12



- 3. 1 white 3 specks master recipe 1 speck haples yellow hise



- 6. 6 white 1 master recipe



- 9. 2 white 1 master recipe 1 recipe #12 1 speck recipe #14



- 4. white master recipe

11 white Laples yelkes his



- 7. 5 white 2 master edge 2 specks edge #12



- 10. while in restance per free in # 3 I speck recipe #14

WARM SHADOW THE RESERVE OF THE PERSON NAMED IN COLUMN 1



- 12. 4 burnt stenna 1 mast recipe
- COOL SHADOW



12. 4 raw umber 1 vehite 1 master recipe



14. 2 viridian green 1 whole 1 speck black

#### COLORS USED

- Burnt Umber
- Cadmium Red Light
- Cerulean Biue Hue
- · Naples Yellow Hue
- Titanium White
- · Venetian Red
- Yellow Ochra

Mix until the color matches the Master Skin Tono Recipe shown at right

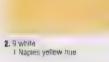
1. 5 cadmiern red light 2 yeardw or bre 3 white



#### MASTER SKIN TONE RECIPE



#### LIGHT VALUES





3. 2 recipe #2 1 speck Venetian red



4. Lector #2 maste recipe

#### MIDDLE VALUES



\$.5 white 3 recipe #2 2 species cadmium red light 1 speck master recipe



6. 6 white 1 religion #2 1 master—ecipe 4 specks cadmium ted light



7. 4 recipe #5 3 speciks venetian ed 1 specik master recipe

#### DARK/GRAYED VALUES



4. 7 white 2 master recipe 1 recipe 414 1 speck recipe #13



9. 5 rer pe #8 1 shaster er ipe 2 specks recipe #13



10. 5 recipe #9 1 recipe #12 1 recipe #14

#### HOSE BOLLANY



11. 2 white speck cadmium red aght

#### WARM SHADOW



12.4 et pt #2 2 master recibe 1 velletien led 1 bumt ember

#### **COOL SHADOW**



13. a master recipe 1 burnt amber

#### **GRAYING COLOR**



14. 4 white 1 cerulean blue hue

#### COLORS USED

- Alizarin Crimson
- Cadm um Red Light
- Raw Sienna
- Titanium White
- = Vindias Green

Mir and the color matches the Master Skin Tone Recipe shown at right

1. raw sienna 3 white



#### **MASTER SKIN TONE RECIPE**



#### LIGHT VALUES



2.5 white 1 master recipe

#### MIDDLE VALUES



5. 1 with 1. In recipe 2 specks recipe #12

#### DARK/GRAYED VALUES



1 06 JP #14



3. 5 recipe #2 3 specks cadmium red light



6. a white 5 master ecipe 1 recipe #12



1. 2 reupe #7 1 reupe #12 3 neupe #14 2 specks recipe #13



4. 1 reu-p> #3 speck auzann inmson



7. 6 recipe #6 1 ecipe #13



10. 5 ecipc #9 1 fre pr # 3 speck raw sienna

#### HIGHLIGHT VALUE



11. 1 white species master recipe

#### WARM SHADOW



12. trayy seems: Latical organison

#### **COOL SHADOW**



13. 1 w Jenna mage 1 yatidigi yeppe



14 a west.

#### COLORS USED

- Burnt Umber
- · Cobart Blue
- Ivory Black
- · Napies Yellow Hue
- Phthaio Red
- Transom White
- Vindian Green

Missier Skin Tone Recipe Show all right

1. 3 Maples yellow hur i phthalored



MASTER SKIN TONE RECIPE





2, 2 w Te 1 speck master ren pe speck Napies yellow hue MIDDLE VALUES



5, sirecipe #s Liceope #14 DARK/GRAYED VALUES



& 1 ma er eque 1 yez ar queen 1 recise #11



3, b who cape



5. 7 white

1 a for recipe

5 hs, yellow hoe
1 recipe #12



1 master recipe 1 recipe #14



4 è white 1 master recipe Naples yellow hue



7. 5 white 2 master recipe hapms yellow hue 3 specks burnt umber

10. 3 master recipe 1 white 2 recipe #13

HIGHLIGHT VALUE

Meter

11. 3 white speck haples yellow hue 1 tiny speck phihato red WARM SHADOW



12. burn umber
1 thegres yeardwhite
1 phinard red
2 white

COOL SHADOW



13. s master in ibe 1 yindian green **GRAYING COLOR** 



14. 4 white ' cutset brae 1 speck black

#### COLORS USED

- Alizann Crimson
- Burnt Sienna
- Burnt Umber
- Cerulean Slue Hue
- Naples Yellow Hue
- Raw Sienna
- Trianuum White
- Vindian Green

Misc until the color matches the Master Skin Tone Recipe shown at right

1.1 raw sierna 1 arzann chmson 1 white



#### MASTER SKIN TONE RECIPE



#### LIGHT VALUES



2. 2 white 1 speck raw sienna





5. 3 white 1 master recipe 2 specks raw sienna

DARK/GRAYED VALUES



6 master recipe
 3 white
 2 recipe #13



3. 3 white 1 speck Naples yellow hue 1 speck master recipe



6. 3 recipe #1 1 recipe #12



1 recipe #14



1 muster recipe 2 specks raw sienna



7. TEM PHRO
1 Dumi Steams
1 dida 1 Shrishin
2 Specks bunit umber



10. z master recipe 3 beint unber 1 bernt senna 1 airzar n chmson

#### HIGHLIGHT VALUE



1. while spick haples yellow hoe

#### WARM SHADOW



12. 3 master recipe 1 burnt amber

#### COOL SHADOW



13. 3 master recipe 2 windian green

#### **GRAYING COLOR**



6

14. 1 cerulean blue hac 1 viridia green 1 which

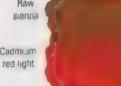
#### COLORS USED

- Burnt Sienna
- Cadmium Orange
- Cadmium Red Light
- Cadmium Vermilion
- Cadmium Yellow Medium
- Cerulean Blue Hue
- Raw Sienna
- Titanium White
- Vindian Green

Mix until the solor matches the Master Skin Tone Recipa shown at right.

1. 5 raw sienna 2 cadmium red light





MASTER SKIN TONE RECIPE



**LIGHT VALUES** 



2. 2 white 1 speck master recipe 2 specks recipe #11





5, 3 white 1 master recipe 1 speck cadmium orange

**DARK/GRAYED VALUES** 



1 minter recipe 1 recipe #12



3. .0 who -1 maşter recipu



2 white
 1 reaster recipe
 2 specks cadmium vermition



¶ 1 master lecipe
1 recipe #13



4. 6 white 1 master ecipe



- 7. 2 whee 1 mailer recipe 1 cad num vermillion
- 10. master et de 2 im pe ± 4 1 speck cadmam vermition

#### HIGHLIGHT VALUE



11.1 white speck cadmium vellow medium

#### WARM SHADOW



12. 1 masier recipe 1 burnt sienna

#### **COOL SHADOW**



13, 1 white 1 led the blue had 1 cadman yerm lon

#### **GRAYING COLOR**



14. 2 master recipe 1 v idian green

#### COLORS USED

- Alizann Crimson
- Burnt Sienna
- Bernt Umber
- · Cadmium Orange
- Cadmium Yellow Medium
- Naples Ye ow Hub
- Phihaio Red
- · Raw Sienna
- Titanium White
- · Ultramarine Blue

Mix and the color matches the Master Skin Tone Recipe

1.6 Napies years hup a redium apeck or majo red



#### MASTER SKIN TONE RECIPE



#### LIGHT VALUES



2. 2 White 1 speck master, ecipe





5. 6 white 2 is off recipe 1 cadm on mange



maste recipe
 norm # 4
 speck phthaic red



3. 1 recipe #2 1 recipe #4



6. On pe a 1 speck phthaid red



9. s master incipe 1 recipe #14 1 recipe #12



▲ E white I master recipe



7 'e- pc #6 2 specie, recipe #14



10, 4 mas in le lipe 1 recipi #13 1 ecipe #11

HIGHLIGHT VALUE



11, 2 verte 1 sperik admium yellow mec um

#### WARM SHADOW



12. white 2 hard senna

#### **COOL SHADOW**





14 s who is a strength of the son

#### COLORS USED

- Alizarin Crimson
- Burnt Sianna
- Burnt umber
- · Cadm am Grange
- · Cadm um Vermilien
- · Cadmium Yellow Medium . Ivory Black
- Naples Yellow Hue
- Raw Sienna
- . Titan im White
- Uitramarine Biue

Wix unlit the color matches the Master Skin Tone Recipe Silve 3 reght

- 1.8 Nagles yellow hud 3. We specially neghting 3. We specially neghting and second on 2. Special second on year mon-



Cadmium vermilion

#### **MASTER SKIN TONE RECIPE**



#### LIGHT VALUES



2. 2 white Unjuick master recipe

#### MIDDLE VALUES



5. I what.
I member recipe
I our mines
I rape # 1

#### DARK/GRAYED VALUES



\$ Speck a 23 1 charach



3. 1 → ipe #? 1 recipe #4



6. 5 mount #5 1 adm in trange recipe #12



Committee pe



4. 2 white 1 master recipe



7. 2 re ine #5 1 rec pe #13



10. 6 master compe 1 a van in mison 3 species uitrama me brue



11 white speck nadmium vermilion

#### WARM SHADOW



#### **COOL SHADOW**



13. 2 white 2 benet unber 1 abzannier msan



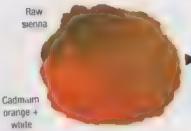
14. 2 white 1 urramanne blue

COLORS USED

- Alizarın Crimson
- Burnt Sienna
- Burnt Umber
- Cadmium Drange
- · Cadmium Vermilion
- Naples Yellow Hue
- Raw Sienna
- Titanium White
- Ultramarine Blue

Mix until the color matches the Master Skin Tone Recipe shown at right

traw stenna
 cadim um orange
 white



MASTER SKIN TONE RECIPE



#### LIGHT VALUES



2. 2 ecipe #11 1 speck master recipe





2 muster recipe
 1 white
 2 specks cadmium vermition

DARK/GRAYED VALUES



a. 2 master ec pe 1 buint umber 1 cadmum brange



3. 2 white 1 master recipe



6. 2 recipe #5 1 recipe #12



9, 1 master recipe 1 recipe #12



4 1 eripe #3 1 speck burnt sienna 1 speck cadmium vermillion



7.2 ecipe #5 1 recipe #13



10. 1 praster recipo 1 recipe #12 1 el pe #13 1 speck #14

#### HIGHLIGHT VALUE



11. + white 1 speck cadatium orange

#### WARM SHADOW



12. 2 burnt signal 1 higgest common 1 higges yellow hue

#### **COOL SHADOW**



13. 2 burnt umaer 1 akzarin remson 1 funples yellow hue



14. white fair manne brie eulans camann

## COLORS USED

- Alizarin Crimson
- · Burnt Sienne
- Burnt Umber
- Cadmium Red Light
- Cadmium Vermilion
- Chrome Oxide Green
- Cobalt Blue
- Titanium White
- Yellow Ochre

Mix until the color matches the Master Skin Tone Recipe shown at right

1, 4 yellow othre 2 burnt stenna 1 chrome dode green 3 cadmium red light

m

Yellow ochre Burnt sienna Chrome oxide green Cadmium MASTER SKIN TONE RECIPE



red light

#### LIGHT VALUES



2. 1 recipe #11 1 speck master recipe





6. 4 white 1 master recipe

DARK/GRAYED VALUES



8. 2 recipe #4 1 recipe #12



3. 3 white I master recipe



1 recipe #7



S. 2 recipt #11 1 master recipe 1 recipe #14



- 4. 3 white 1 master recipe 2 specks culmium vetention
- 7. 3 recipe #5 1 master recipe
- 19. 2 recipe #9 1 recipe #13



11. white a speck cadm um vermilion

WARM SHADOW



12. 2 master retipe burst sien ia 1 speck ar zarin or mison

COOL SHADOW



13. 2 master recipe 1 burnt amber

GRAYING COLOR



14. 2 white 1 chrome gode green 2 specks cobait bue

## COLORS USED

- Anzann Crimson
- Burnt Sienna
- · Burnt omber
- · Cadm \_m Orange
- Cadm Lm Verminon
- Cadmism vellow Medium
- · WOTY BIBEK
- Titanium White
- Ultramarine Blue
- · Yellow Ochre

Mor until the color matches the Master Skin Tone Recipe shown all right

- 1, 2 white 1 y flow other 2 our stend 1 black
- Yellow ochre

White

### MASTER SKIN TONE RECIPE



DARK/GRAYED VALUES

#### LIGHT VALUES





2. 2 white is no per #11 is speck master recipe





. maser eripe 2 spe ks rec pe h12





1.4 master ecipe 2 rsc pe # 4 1 a zacin cr.mson



1 white 1 recipe #11



7 2 missler relipe 1 burnt sienna



10. 2 master cope 1 pcipe #13

4, 2 recipe #3 1 master recipe



11. 3 while 1 spark admium orange 1 spark admium orange 1 spark admium orange nectum

#### WURANU MANUN



12. 2 bit 11 unibe 1 cadde un vermition

#### COOL SHADOW



13. 2 write 1 hours proper 1 yours angument resor-



14. 2 with 1 with graphine blue

#### COLORS USED

- Alizar n Crimson
- Burnt Sienna
- Berni Umber
- · Cadm um Orange
- Cadmium Red Light
- · Cadriium Yellow Medium
- · Naples Yellow Hue
- Raw Sienna
- Titanium White
- Jitramarine Blue

Mix somethe chief hat hes the Master Skin Tone Recipe show at right



MASTER SKIN TONE RECIPE



#### LIGHT VALUES



2. what theory #31 tispuck master inche

#### MIDDLE VALUES



8. 3 recipe #14 1 master recipe 1 spork admium orange

#### DARK/GRAYED VALUES



1, 2 maste ecipe 1 recipe #14



3. 2 white 2 recipe #1 master recipe



6. I reupe #14 1 master ecipe 1 speck noipe #12



1 speck radmum red light



4, 3 pc pe dit master empe



1. 3 maste recipe t recipe #12



10. master ecipe Trecipe #13

#### HIGHLIGHT VALUE



11. 3 white
I frapies vellow has
speck andmon yellow
medium

#### WARM SHADOW



12. 2 burnt umber · at Lore of mison 1 aw sienna

#### COOL SHADOW



13. 1 burst umber 1 speck cadmium orange

#### GRAYING COLOR



14. 1 while 1 oftramarina blue 1 alizarin mison

#### COLORS USED

- Burnt Sienna
  - Burnt Umber
  - · Cadmium Red Light
- Cobalt Blue

Naples Yellow Hue

- Ivory Black
- Titanium White
  - Venetian Red
  - Vindian Green

Marant the color matches the Master Skin Tone Recipe shown at right.

1. 3 Venetian red 1 burnt sienna



#### **MASTER SKIN TONE RECIPE**



#### LIGHT VALUES



2. 1 Napres yellow hue † speck master recipe † speck cadmium red light

#### MIDDLE VALUES



5. 1 recipe # 1 4 specks master recipe

#### DARK/GRAYED VALUES



S recipe # 4
 1 master recipe



3. 1 recipe #11 1 speck master recipe



€ 4 recipe #11 1 master recipe 3 hapies yellow hue



9. 1 white 1 master recipe 1 recipe #12



4. 1 recipe #11 2 specks master recipe



7. 2 recipe #11 1 master recipe



10. 3 recipe #13 1 maste, recipe 2 recipe #14

#### HIGHLIGHT VALUE



11. 6 white 5 Noples vellow had 1 cad munified light

#### WARM SHADOW



12. 1 master recipe 2 burnt umber

#### COOL SHADOW



13. . brack 3 yr of ar gippo 1 master ecipe

#### **GRAYING COLOR**



14. 2 while 1 cobalt blue

### COLORS USED

- Alizarin Crimson
- Burnt Sienna
- Burnt Umber
- Cadmium Orange
- Cadmium Red Light
- · Cadmium Yellow Medium
- · Chrome Oxide Green
- Raw Siensa
- Titanium White
- Viridian Green

Mix until the color matches the Master Skin Tone Recipe shown at right

1, 3 burnt stenna 2 rew sienna 1 apeck cadmium red light



#### MASTER SKIN TONE RECIPE



#### LIGHT VALUES

Pylir'



2. 2 white 1 maps #11 1 speck master recipe

#### MIDDLE VALUES



5. 1 white t master recipe

#### DARK/GRAYED VALUES



1 recipe #14



3, 1 led po #11 2 specks master recipe



1. 3 recipe #5 1 ecipe #12



1 recipe #12



4. 2 recipe 4.1 1 master recipe



7. 1 recipe #6 1 recipe # 2 1 speck Ladmium orange



10. ) master recipe 1 ecipe #13

#### HIGHLIGHT VALUE



11. 5 white catimum vellow medium 1 speck cadmium red ight

#### WARM SHADOW



12. 2 paret uniber t alizant compon

#### COOL SHADOW



13. 2 burnt stenna 3 vindian green



14. : white 1 chrome oxide green

#### COLORS USED

- Alizann Comson
- Burnt Sienna
- Burnt ember
- Cadmium Orange

· tvory Black

- Cadmium Vermillon
- Titanium White Ultramarine Blue
- · Yellow Ochre

Mox until the color matches the Moster Skin Tone Recipe shown at right

- 1. 2 buml sienna 2 cadmium irange 1 yellow nct e 1 burnt umber

Burnt sienna Cadmium

Yellow

ochre



#### MASTER SKIN TONE RECIPE



DARK/GRAYED VALUES

#### LIGHT VALUES



2. I recipe #11 1 speck master recipe

#### MIDDLE VALUES



1 recipe #11



1 master recipe 3 specks alizann crimann 2 specks ecipe #12



0, 1 master ecipe 1 recipe #14

9. 1 master recipe 1 recipe # 2 1 speck recipe #14



3. 1 recipe #11 t master recipe



1 ecipe #5 1 recipe #7



10. 2 master recipe 1 recipe #13



4.1 recipe #11 1 maste recipe 2 specks autann anmson

HIGHLIGHT VALUE

11. 1 white 1 yellow ochre 1 cadmism orange



7. 1 master recipe

## COOL SHADOW



12 a bornt sienna 1 buint amber

13, 2 black 1 cadmium vermillon



14. 2 white artismanne blue 1 alizarin enmson

#### COLORS USED

- · A. zarin Crimson
- Burnt Sienna
- Burnt Umber
- · Cadm.um Orange
- · Cadmium Red Light
- Cadmism Vermilion
- · Ivory Black
- · Naples Yellow Hue
- Titanium White
- Ultramanne Bide
- Yellow Ochre

Mix until the color matches the Master Skin Tone Recipe shown at right

1.4 Naples yellow hue 2 bunt sigma 1 Ladin Jim Grange 1 white



#### MASTER SKIN TONE RECIPE



#### LIGHT VALUES



2. ecipe #11 I speck master teo pe

#### MIDDLE VALUES



5. 3 maxter recipe 1 burnt umber

#### DARK/GRAYED VALUES



8, 1 master recipe 1 recipe #14



3, 1 recipe #11 1 master recipe



4. 3 master recipe



n. 2 master recipe 1 recipe #12 1 recipe #14



4. 2 muster recipe 3 recipe # 1 2 specks alizarin or mach 2 specks burnt umber



7. 5 recipe #14 1 master recipe 1 recipe #12



18. 2 master recipe 1 recipe #13

#### HIGHLIGHT VALUE



11. 2 white
1 Naples yellow hue
1 yellow dehre
1 speck cadmium
1 red light

#### WARM SHADOW



12. 3 burnt sienna 1 black 2 specks cadmium vermition

#### **COOL SHADOW**



13. 3 barnt amber 2 auzarm enmson



14. 4 white 1 arzann crimson 1 uttramanne blue

COLORS USED

- Airzann Chmson
- Burnt Sienna
- · Burnt Umber
- · Cadmium Orange
- · Cobalt Blue
- · Ivory Black
- Raw umber
- Trianium White
- Venetian Red
- Viridian Green

Mix-until the color matches the Master Skin Tone Recipe shown as tight

1. 2 aw umber 1 beint sienna 3 white



Burnt sienna



## MASTER SKIN TONE RECIPE



#### LIGHT VALUES



2.3 white recipe #11 1 master recipe

#### MIDDLE VALUES



1 master ecipe
 2 white
 1 speck alizarin crimsen

## DARK/GRAYED VALUES



8. 2 master ecipe 1 recipe #12



1. 2 recipe #11 2 white 1 master recipe



6. 1 recipe #5 2 specks black



9. 2 maste recipe 1 recipe #13



4. 3 ecipe #11 1 master recipe



7. 1 rer pi nh 2 spc k plack 2 specks burnt amber



10. 2 master recape a yuridian green

#### HIGHLIGHT VALUE



11 3 white 1 about in cripson 1 cadmium grange

#### WARM SHADOW



12. biack Lyenehan red

#### COOL SHADOW



13. 1 frieck 1 cobalf blue



14. Vindus green purch

#### COLORS USED

- Alizann Grimson
- Burnt Sienna
- Burnt Umber
- Cadmium Orange
- · Cadmium Red Light
- · Cobalt Blue
- Raw Umber
- Titanium White

Mixing the color matches the Master Skin Toria Recipa shows at right.

1. 2 raw umber 1 burn siering 6 white

į



#### **MASTER SKIN TONE RECIPE**



#### LIGHT VALUES



2. 5 white 1 master recipe recipe #11

#### MIDDLE VALUES



5. 4 white 1 muster recipe 1 burnt lienna 1 recipe #11

#### DARK/GRAYED VALUES



8. I master eu pe l recipe #14



3. 2 master recipe 2 etupe #11 3 white



& 2 recipe #4 I white I burnt sienna



2 white 2 marker eripe



4. recipe #3 2 specks airzane crimson



7. 1 white 1 respe#6 2 speck aligno comson



10. s white 2 master recipe 1 recipe #13

#### HIGHLIGHT VALUE



11. d white I cadmium orange I speck radmium ed light

#### WARM SHADOW



12. 1 burnt sienna 1 speck cobalt blue

#### **COOL SHADOW**



13. Burnt amber (pure)



14, 12 white 4 cobar blue 1 cadmom red light

## Color Tones eves

## BASIC COLOR RECIPES FOR THE EYES

These basic color recipes offer good starting mixes that can be lightened, darkened, or grayed according to your model

THE UPPER LID CASTS A SHADOW ON THE EYEBALL.



The white of the eye is not pure white Mix a bit of skin tone and a tiny bit of ultramanne blue into white. Keep the mix warm and light. Then highlight a small area on each side of the iris with a spot of pure white. The surface reflection on the eye should be soft. Paint a light blue circle first (white + 1 speck of ultramarine blue), and then place the white highlight spot in It. Titanium white and flake white are both warm whites and work well for skin tones and eyes in portrait painting

#### SHOWIN

Eyes in this book are lit from the upper left. Light is caught in the lower right of the iris, creating a liquid appearance and a reflection on the surface in the upper left pupil



1. Pupil 1 burnt umber + 1 speck ultramarine biue



MAIN COLOR

2. Iris Main 2 burnt sienna + 1 raw sienna







DARK BROWN

and lashes





#### LIGHT BROWN

There is a wide range of light brown eyes Warm these colors with a tiny speck of cadmium red light, or cool them with a



1. Pupil 1 burnt sienna 1 speck burnt umber

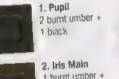


MAIN

COLOR

BLENDS

1 black





1 burnt umber + 1 burnt sienna

Keep all dark brown mixes warm in color tone

As with all the eyes, the Iris is darker at the top

because of the shadow cast by the upper eyelid



3. Irls Medium 1 burnt umber + 1 cadmium orange





4. Iris Light 1 recipe #3 + 1 white





MAIN

COLOR

BLENDS

speck of ultramanne blue











## ColorTones eves

#### ILUE

Blue eyes can range from a light crystal color to a deep sapphire. The basic recipes here can be lightened with white; darkened with deeper blues, such as cobait or ultramarine blue; or grayed with burnt umber, raw sienna, or a speck of cadmium orange



1. Pupil 1 heack +

1 ultramarine blue + 1 recipe #2



2. Iris Main 2 white + 1 ultramarine blue + 1 speck cadmium red light

COLOR

BLENDS



3. Irls Medium 3 white + 1 carulean bive hue







#### HAZEL

Hazel eyes can be warm, cool or slightly gray in color Manipulate these basic mixes with cadmium orange to warm; viridian green to cool; and a warm purple mix to gray



Piani 1 burnt umber 4 1 raw sienna



2. tris Main 1 white + 1 raw sienna



3. Iris Medium 3 white + 1 raw sierina + 1 speck ultramarine blue

BLENDS



4. Iris Light 1 white + 2 Naples vellow hue + 1 speck vindian green



#### GREEN

There are many vanations of green eyes—some even appear to have small flecks of brown or yellow. Use raw sienna and yellow ochre warmed with a speck of cadmium orange to create this effect



1. Pupil 1 bornt umber -1 recipe #2



2. Iris 3 white + 1 cerulean blue hue + 1 raw sienna + 1 speck Naples yellow hue



3. Iris Medium 3 white + 1 cerulean blue hue + 1 speck Naples yellow hue



4. Irls Light 2 while + 1 recipe #3 + 1 speck cadmium yellow light



5. tris Highlight 2 white + 1 speck Naples yellow hue



MAIN

WALLEY.

BLENDA

#### ERAY

Some gray eyes appear to have a cold look, whereas others appear warmer. For a cool, steely look, add a speck of cerulean blue hue and raw umber to the mix. Use ultramarine blue or cobaft blue for a warmer color



1. Pupil 9 vindan green + 1 cadmium red light



2. Iris Main 1 recipe #1 + 2 white



MAIN COLOR BLENDS 3. Iris Medium 6 white +



2 recipe #1 + 1 cadmium orange



4. Iris Light 4 white + 1 recipe #1







## ColorTones HAIR

### DARK BROWN

Dark brown hair is usually warm in color If your model has hair that is a bit cooler add a small speck of viridian green or ultramarine blue to the mix



SHADOWS



1. I bunt water 2 build steam

MAIN COLOR



2 i bunt sienna i raw sienna



1 white 1 A significant orange

#### EMOWE

This is just slightly lighter in value than dark brown, but it is also warm in color. Keep value changes subtle. Do not use pure white as a highlight—instead add white to the light recipe



SHADOWS



1. 2 but it sienna 2 but it omber 1 white

MAIN COLOR



2. 1 e pe si 1 veltew ochre 1 veltew

HIGHLIGHTS



2. 1 rec. pt. 42 2 white

### **GOLDEN BROWN**

Golden brown is a bit richer in yellow than the two previous browns. Raw sienna is the dominant color in these recipes. Again, don't use only white to lighten; remember to add color as well (see page 9)



SHADOWS



1. Traw spenna 2 bort spenna 1 burnt omber

#### MAIN COLOR



£ 2 raw sienna 1 white

#### HIGHLIGHTS



3, 6 Napies vellow 1 tak sieung 1 Myde 1 ms

#### LIGHT BROWN

The colors in light brown hair can be a bit cooler than those in brown or dark brown. Use a little viridian green or a touch of cerulean blue hue to cool colors, if necessary



SHADOWS



1. 4 aw sierna 1 buin umber 2 wide 2 spreks buint

MAIN COLOR



2. 4 yehrw achie 4 haples yehow

3. 1 recipe #2 2 white 1 burnt sienns

## ColorTones HAIR

#### AUSIURA

Auburn hair is very rich in dark reds mingled with deep browns. Notice that this set of recipes includes both a warm red (cadmium red light) and a cool red (alizarin crimson)



SHADOWS









2. I hard sier la





#### RED

Reds can range from nich, deep reds to carrotlike orange tones. In these recipes, cool phthalo red tones down the warmth of cadmium orange without losing color intensity



SHADOWS



1. 2 raw seena 1 cadmina 1 mags 1 seek cadmium red aht 1 speck burnt umber

## MAIN COLOR



2. r admium orange 1 speck phthalo

#### HIGHLIGHTS



3. I Naples yellow

2 specks cad yellow aght

### STRAWBERRY BLOND

This color can be tricky. Some hair leans toward the reds without being "red," whereas other hair leans toward the orange-tan range of color. Add a speck of cadmium vermilion to these mixes if you need a redder tint



SHADOWS



1 Law sienna 1 Napies yellow hue . speck Gad red ight

#### MAIN COLOR



2. I Napies yellow 1 speck cad red ight





#### GOLDEN BLOND

The colors in some golden blond hair can be fairly strong. The value is usually lighter than strawberry blond and is a little less red in hue Use cadmium yellow medium to make these colors appear more golden



SHADOWS



Napies vellow
 nue
 raw sienna



2. 2 Naples yellow 1 speck cad

## HIGHLIGHTS

2. 6 white 1 cad yellow med 1 speck Naples yellow hue

## Color Tones HAIR

#### PALE BLOWD

Keep the colors fresh by limiting the use of white. Naples yellow hue, cadmium yellow medium, and raw sienna mixed with white make good combinations for this hair color



#### MAIN COLOR SHADOWS 1. 6 white 1 haples yellow hue 1 speck cad 1. 1 white 1 Napies yellow 2.1 white 1 Napies yellow hue 1 raw sienna yellow med

## GOOL WHITE

1. 4 white 3 (ive stenda 1 (\*) one bude

heen

SHADOWS

ASM ULOND

the ash appearance

This hair color contains more green than the

others do. However, it must be very subtle and

used only to affect the other colors in creating

Colors in cool white must also be kept to a minimum. Ultramarine blue is a warm blue, it contains a bit of red, making it a purplish-blue that is perfect for cool white hair

MAIN COLOR

2. 4 white

1 ye low pohre 1 chrome oxide green

HIGHLIGHTS

3. 1 white 1 speck raw sierina 1 sperk hrome axide green

# HIGHLIGHTS

#### WARM WHITE

When painting white hair, try to keep the colors from appearing chalky. Also limit the use of yellows in white hair, as they can cause the hair to appear heavy and unclean.



SHADOWS	MAIN COLOR	HIGHLIGHTS
1. I white	2. 1 white 1 speck burnt	3. 1 while 1 speck cad





## ColorTones HAIR

#### WARM GRAY

Gray hair also contains color. As in white hair. keep the colors soft. If your model has warm gray with more brown-red tones, use burnt umber and a speck of cadmium red light



SHADOWS



1. 6 whire burnt umber I altrantarine

2. 1 white 1 speck burnt umber 1 speck altraria

cr-msort



\$ 2 white 1 speck burnt sienna

#### **COOL GRAY**

Use wory black for this hair color. It is a warm black, and it's weaker than other blacks. When mixed with the other recipes here (all of which contain ultramarine blue), it works perfectly



SHADOWS





2. 2 white 1 specis ultra my and blue 1 specis alizarin 1 speck black

HIGHLIGHTS



1. 2 white 1 special illta marine blue

#### WARM BLACK

This hair color contains recipes that reflect warm highlights. Make your own black for the dark recipe with burnt umber and ultramanne blue. This way you can make it cooler with more blue or warmer with more umber



SHADOWS



1. 1 bumt umber blue





2. , recipe #1 2 white 3 specks burnl



3. 1 recipe #2 2 specks alizann crimson

#### **COOL BLACK**

For cool black, use a mix of black and ultramarine blue. The addition of ultramarine blue along with alizarin crimson in the light recipe gives the color a slight purplish tone



SHADOWS



1. 1 brack t Jiltemanne blue



2.1 recipe #1 1 white

## HIGHLIGHTS



1 recipe #2 1 white 1 speck alizann

WATERCOLOR COLORS USED

- · Burnt Sienna
- · Cadmium Red Light
- Hooker's Green Deep
- Permanent Rose
- Ultramanne Blue
- · Yenow Othre

Mix ant, the color matches the Master Skin Tone Recipe shown at agin

A 2000 Assistant of idyl 1 2000 Assistant september 2

LIGHT VALUES

## 1. MASTER SKIN TONE RECIPE



#### COLOR/WATER LEVELS Level 1 Pale Color

Level 2 Weak Color Level 3 Medium Color Level 4 Strong Color Level 5 Very Strong Colar

#### MIDDLE VALUES



\$. 80% master recipe 20% scale #12 Water level 3

## DARK/GRAYED VALUES



80% master recipe 20% master recipe 20% master recipe 3



1, 100% master recipe Water level 2

2. 1 10% master recipe Water level 1



70% master ecipe grow recipe #12 Water level 3



9. 60% masier recipe 25% recipe #14 15% recipe #12 Water leve 4



4. 95% master recipe 5% recipe #11 Water level 2



7. but a muster ecipe 40 - rec pe #13 Water lever 4



10. b()% naster curpe 30% emperating 10% praematine blue Water rever 4

#### HIGHLIGHT VALUE



11. 1 speck permanent room Water Tever 1

#### WARM SHADOW



12. 75% burnt sienna 25% burnt seiber Water fevel 4

#### COOL SHADOW



13. 60% burnt slenna 20° auramanne bide Water level 4



14. 100% Hooker's green Water level 4

## WATERCOLOR COLORS USED

- · Cadmium Red Light
- Cerulean Blue Hue
- Cobalt Blue
- Burnt Sienna
- Burnt Umber
- Permanent Rose
- Raw Sienna
- Sepia
- Vindian Green

Mix until the color matches the Master Skin Tone Recipe shown at right.

1.85% raw sienna 15% re siean blue hue Water leve 5

# 1. MASTER SKIN TONE RECIPE



# **COLOR/WATER LEVELS**



Level 2 Wealinfisher Level 3 Medium Color

Level 4 Strong Color

Level 5 Very Strong Color

### LIGHT VALUES



2. 95% master recipe 5% admit in red light Water level 2

## MIDDLE VALUES



6. 60" a master recipe 4. burnt umber Water level 3

# DARK/GRAYED VALUES



45% master recipe
45% recipe 412
10% permanent rose
Water level 3



3. 90% master recipe 10% cadmium red light Water revel 3



& 8 % may er recipe 1 % yind an green Water leve 3



1 40% burnt sienna 40% rec pe ±14 20% master recipe Water level 4



4. 80% master recipe 20% burn stenna Water rever 1



7. 50% maste recipe 40% recipe \$14 water level 3

10. 50% muster recipe 50% recipe #12 Water level 4

## HIGHLIGHT VALUE



11. 1 speck any color above water level 1

## WARM SHADOW



## COOL SHADOW



13. 50% septa 50% send an green Water lever 3

# GRAYING COLOR



14 8c > cobait blue 2014 master recipe Water level 3

## WATERCOLOR COLORS USED

- Burnt Sienna
- Burnt Ember
- ◆ Cadmism Orange
- Cerulean Blue Hue
- Coball Bive
- · Permanent Rose
- Vind an Green
- · Yellow Ochre

Mix unto the pior matches the Master Skin Tone Recipe shown at ght

1. 60° yellow other 10° and orange 1 ° per sent ose Water level 5

# 1. MASTER SKIN TONE RECIPE



# COLOR/WATER LEVELS

Level 1 Paie Color

Leve 2 Weak Color

Level 3 Medium Color Level 4 Strong Color

Leve 5 Very Strong Color

### LIGHT VALUES



2. Ct. a Traster recipe Water level !

### MIDDLE VALUES



5. 100% master recipe Water level 3

## DARK/GRAYED VALUES



8. Bi "v master verbe 26" — Ipe # 4 Water teve 4



3. .00 muster recipe Water rever 2



6. 70% master recipe 30% agent signna Water rever 3



30% recipe # 2 Water level 4



4. jr) mester ecipe water level 2.5



7. 70% master reupe 30 master imber Water leve 3



10. 5% recipe # +
25% in ster recipe
Water leve 4

## HIGHLIGHT VALUE



15. I speck any color above. Water level 1

## WARM SHADOW



12, 90° - out it siegna 10° s stall bide Water level 4

## COOL SHADOW



13. H bold where the best brise Water revel 4

## GRAYING COLOR



14. If the villolar green Stormers in the hue Water revet 4

### WATERCOLOR **COLORS** USED

- Alizarin Crimson
- Burnt Sienna
- Burnt Umber
- + Cadmium Orange
- · Cobalt Blue
- Permanent Rose
- Rew Sienna

Mix until the color matches the Master Skin Tone Recipe show: it right

1. 40% row sign no 4 %, dri in orange 20% to amber Warer leve 5

# 1. MASTER SKIN TONE RECIPE



### **COLOR/WATER LEVELS**



. ever ? Weak Cixor

Levet 3 Medium Color

Level 4 Strong Color

Level Very Strong Colar

### LIGHT VALUES



2. After master empe.





5. Skills insastes in per 1 Sept. Sentral Water level s

### DARK/GRAYED VALUES



6,75 8 portic 2 a m ec pe Willer level 4



3, "or ste e.ge



6.85 Talter Burge ker by 1 across cri symson Welen keyet 4



5. 75% prope and 25% pater ecipe Water rever 4



4. 4.5% master recipe 5% parameter rose Water leve 3



7. master reupe 20 buint in ther 0' is yar n crimson Water level 4



10. 60% Nipe # 14 Water leve 4

## HIGHLIGHT VALUE



11. 1 speck cadmium orange Water level i

### WARM SHADOW



12. 75% burd umber 25% anzanir inmson Water level 4

### **COOL SHADOW**



13. 60° bumr umber 40° bbs blue Water level 4

## GRAYING COLOR



14 70% coball blue Water level 3

WATERCOLOR COLORS USED

- Burnt Sienna
- Burnt Umber
- Cerulean Blue Hae
- Nery Black
- Lamon Yellow
- Permanent Rose
- Sap Green

Mix ant the color matches the Master Skin Tone Recipe shown at right

1. 60% permanent rose 40%, vernor yellow Water vevel 5

# 1. MASTER SKIN TONE RECIPE



## COLOR/WATER LEVELS

Level 1 Pale Color

Love 3 Medium Color

Leve 4 Strong Color

Level 5 Very Strong Color

## LIGHT VALUES



2 90% master recipe 10% lemon yellow Water revel 1

# MIDDLE VALUES



5% master recipe 5% permanent rose Water Tever 3

## DARK/GRAYED VALUES



\$50% master recipe 50% recipe # 4 Water rever 3.5



3. 100% master recipe Water level 1.5



6. 50% recipe #12 50% master recipe Water level 3



9. 40% master recipe 40% burnt umber 20% recipe #14 Water reve- 4



4. 100% master recipe Water (ever 2



7. 70% master recipe 30% recipe #13 Water level 3



10, 90% master lecipe 0% decident blue hoe Water level 4

### HIGHLIGHT VALUE



11. 1 speck temph yellow Water tevel 1

## WARM SHADOW



12. 90% burnt sienna 100 master recipe Water leve 3

## COOL SHADOW



13. 75% naste recipe sins highin

### **GRAYING COLOR**



14. hulfin master ficipe 42% ap given Water leve 3

### WATERCOLOR **COLORS** USED

- Burnt Sienna
- Sumt umber
- · Cadmium Red Light
- Lemon Yellow
- · New Gamboge
- Vindian Green

Mix unto the color matches the Master Skin Tone Recipe shows at right

1.60% cadmum red light 40% new gamboge Water level 5

### 1. MASTER SKIN TONE RECIPE



## **COLOR/WATER LEVELS**



Level 2 Weak Color

Level 3 Medium Color

Level 4 Strong Color

Level 5 Very Strong Color

### **LIGHT VALUES**



2. 100% master recipe Water tevel 1



5, 90% master recipe 10% new gamboge Water level 3



50% master recipe
 50% eclipe #12
 Water level 3



3. 100% master recipe Water level 2



6. 95% master recipe 5% lew gamboge Water level 3



50°, master recipe
 50°, more per#13
 Water level 3



4. 90% master recipe 0% lemon yellow Water level 2



7. 100% master recipe Water level 3.5



18. 66% master recipe 35% recipe #14 Water level 3

### HIGHLIGHT VALUE



11. speck any color above water leve 1 12, 50% buint sienna 50% brint umber Water level 3

### **COOL SHADOW**



### **GRAYING COLOR**



14. 100% vindian green Water level 3

# CreatingColors NEW MASTER RECIPES

You can create your own master recipes for a completely new variation of skin tones. Use the examples here and create your own combinations. You can even create your own original master recipes. By adding additional colors to the selected master recipe, the combinations are endless.



By selecting master recipes that are very different in tone, you can achieve aimost any color You can even lighten darken warm, cool or gray the recipes. Mixing Page 85's Master Recipe with Page 98's Master Recipe creates some beautiful skin tones. Vary the mix amounts for even a wider range of skin tone colors.



# Creating Colors RECIPE VARIATIONS

Like the master recipes, subsequent value recipes also can be altered. They can be intermixed (creating a new color), lightened, darkened, grayed, and so on. This first example is golden tones mixed with ruddy tones. This creates a new and beautiful color mix. Add more of the ruddy tones for a redder color



You will notice similarities in the recipes. However, there are slight tonal differences that are extremely important in matching a model's skin tone. You can also add raw colors to these recipes. For instance, if your model is reddish in tone, find and add the correct red, warm, cool, dark, light, and so on.



# Color Mixing for Landscapes

# **PaintColors**Needed

Conversion Chart below

Burnt sienna

Burnt umber

Corplant Will

Cobalt blue:

hory black

Permanent biol

Their bis

-

can be substituted with phthalo blue or

irineor blue (green shade)

with phthale greek or

Hinsor green

can be aubstituted with quinacridene red

# 

Burnt Sienne

Cornican titus Cobalt blus

Cabalt viola

ivory block Medium sungent Kaples yellow

(or use mixture)

Philippie bluc

Yellow light his

# Color Mixing for Landscapes

# Contents

Using the Recipes Skies and Clouds Trees and Mountains	
Color Recipes	124-150

# Using The Recipes

# SKIES AND CLOUDS

The sky is the most important element in a painting because it influences the entire landscape composition, controlling the light, time of day season, weather color palette and mood of a scene Colors and lighting also vary in terms of color temperature, with the palette leaning either warm or cool Early morning light is cooler than mid-afternoon or a warm evening sunset. Because of this, we use different color combinations and palettes for each skyscape. Different cloud formations also dictate weather and sky moods.

Testing the Colors As you mix various combinations of sky colors, simply test them on a small bit of canvas in what I call "smearings," as shown in the inset at left. Notice how the smearing harmonizes with the entire skyscape. A smearing allows you to compare the colors and assess how compatible each

is with the others. You will find the recipes for this little color sketch in the index under **Skies & Clouds**, "Daybreak Pinkish Sky." The color recipes used in this little painting are as follows: zenith #67, secondary color #68, and honzon colors #65 and #69. The clouds are as follows: main color #72, highlight colors #65 and #74, and shadow color #70.

Comparing Sky Moods The three small color sketches on this page are similar in composition and cloud formations. However, the time of day and color mood is completely different in each. Compare them and notice the difference

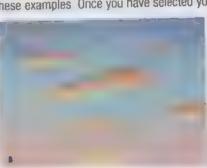
Finding Recipes Complete recipes for the color sketches below are in the index under Skies & Clouds, "Daybreak Blue Sky" (A) and "Dusk Blue Sky" (B). Index recipes range from daybreak to sunsets along with moonlight, stormy skies, and many other mood combinations. You can create complete, detailed paintings of any size using these color recipes

Another method of using the color recipe swatches and index is to simply scan through the pages of recipe mixtures. Compare the swatches to the colors you see in your photo or subject. Select the dominant colors first, and then use the book to search for secondary and subtle color tones.

seen throughout your composition. Make notes and smeanings of recipes you are considering to make certain they work well together. Create small non-detailed color sketches, such as these examples. Once you have selected your colors, you can

create a larger painting with great success.





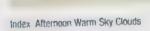


Below are several sky mood sketches. The index name of each sketch is listed beneath Select the one in the index that you would like to paint and follow the corresponding recipe numbers. The four thumbnail color sketches below are shown at the exact size they were painted.

Index Early Morning Cool Sky Clouds



Index, Sunset, Reddish Clouds



Index Evening Sky, Clouds & Light Rays

# **UsingThe**Recipes

The rough color sketch of the desert rock below shows the versatility of using color recipes from different parts of the book to create a composition. The mood involves a warm, low-light source on the desert red rock.



Color recipes used in this sketch include the following:

Sky: Begin at right and blend color mixtures toward the left. Start with #65 blended into #117 blended into #120.

**Distant Rocks:** Base color is #120 with highlights of #105. Main Rock. Paint the dark base shape using #43. Then add progressively lighter areas using recipes #22, #57, #30, #55, #18, and #40. Use a bit of #49 and #106 on the shadowed side. These mixes can be used to create any number of desert or seascape scenes with dramatic mood lighting. Remember to build colors from dark to light in this sketch.



# **UsingThe**Recipes

When we think of colors in nature, we usually say that skies are blue, trees are green, and so TREES AND MOUNTAINS on However, when we look closely and analyze the colors in an object, we find that not only does it contain a variety of color tones, but each object also contains a number of color values (the lightness or darkness of a color) within it

Painting Trees When we look at a tree, our first impression is that it is made up of one overall color: green. Upon closer observation, we find it is made up of numerous tones of greens, several are a basic mass color, a secondary lighter color, a dark shadow color, and a highlight color. In some instances, there are additional subtle values within the tree mass. This variation in color tones is what allows the artist to create the illusion of form and dimension within an object on a flat painting surface. All objects in nature are made up of a number of color tones, whether a tree trunk, rock, or mountain. Even a small leaf contains numerous tones. The simple example at right shows how the recipes for a coniferous tree have been selected and applied to develop a very realistic tree.

Compare the recipe colors used to paint the pine tree at right, and you will see how easily you can use the color guidance landscape index to find the colors of the subject and then paint it using those colors.

You can also just scan through the mixtures and select colors you see in your subject. Below is a broadleaf bough that has been created using some of the same color mixtures used on the coniferous tree, plus a few added mixtures for warmth







Recipe #39

Broadleaf Bough Foliage: Dark green #81 secondary green #83, light green #95, highlight green #85, bright light green #87 Branches, Dark #43, secondary #55, and highlight #40

◆ Pine Tree Trunk Dark brown #43, secondary warm #48 middle light #59, highlight #40, and #141 for the cool accent color used within the shadow on the right side.

Tip: In all exercises, allow your brushstrokes and colors to blend into one another to create realistic form

# **UsingThe**Recipes

# USING RECIPES TO PAINT MOUNTAINS

There are many types and colors of mountains, but one of the most common is gray. This entire exercise uses only recipe mixes from this book. Below you can see how easily you can create an entire scene using the recipes. Go to the index and find Mountain Scene Colors, "Gray Mountain Scene with Snow" You will discover the full set of mixtures for this painting Follow the steps below to re-create it yourself



Step 1. Begin by painting the sky blue using recipe #106. Then paint the pink horizon using recipe #64 and blend it into the previous mixture. Next, paint the distant mountain with recipe #106 and blend #108 at the base for haze Next paint the main mountain shape using # 01 To create a haze at the bottom of the main mountain, blend #107 into the base



Step 2. Paint in the mountain forms using recipes #102 for the lighter side and #103 for the shadow side. This step is very important since you cre ate the basic forms and depth of the entire mountain. Notice how a smaller peak has been developed in front of the mountain using these mixes



Step 3. Next begin painting the warm peach sunlit snow on the right sides of the mountain using recipe #105. Then use #106 for the blue shadowed show Add the highlights using recipe #108 Use a max of #107 and #108 to enhance the base haze Finally, paint the distant pine trees using #104

- · Alizann Comson
- Burnt Umber
- Cadmium Orange
- · Cadmium Red Light
- Cadmium Vermilion
- · Cadmium Yellow Light
- · Cerulean Blue
- Ivory Black
- Permanant Blue
- · Raw Sienna
- Thale\* Blue
- Trianium White
- · Venetian Red
- . Yellow Othre
- · Zine Yellow



1. 1 win'e 4 permanent blue



2 ope materit blue 1 white 1 alignin comson





3. 2 white 1 permanent blue 1 • cerulean blue



4 1 White prog



5. 2 white 1 zinc vellow 1 • Cadmium orange



6, 1 while 1 a yellow othre



7.8 while 1 yeurow ochre 1 • permanent blue



8. 6 white Thate' blue 4 zinc yellow



9. white 1 rvory black 3 cadmium yellow light



10. 4 zint ve low 1 • cerulean blue 1 • raw sienna



11. B adm am yellow light 1 cerusean blue



12. J Z in yeardy had 1 Thato" blue



13 o white 3 years ochre 1 permanent blue



14. white 1 = burnt umber



15. L. lad more yet in hon 4 lyony black



16, 8 catheral vermion 1 yery black



17. w who



18. 4 white 1 cadmium red light 7 zinc yellow



19. 3 White 1 Venetian rud



20. садина в уветлици

- Burnt Sienna
- Cadmium Orange
- Gadmlum Vermilion
- . Cadmium Yellow Light
- · Cobalt Violet
- tvory Black
- Permanent Blue
- · Permanent Green Light
- Raw Sienna
- Triansum White
- · Yellow Ochre
- Zinc Yellow



21. 3 white 1 raw sienna 1 • zirit yellow



22. ¿ cator ar verm non 1 typny black



1 cadmaun orange 1 zinc yellow



24. 7 white 1 iyory-black 1 • cadmium vermilloh



26. 1 To but to yellow light 1 cobact violes



2 permanent green light



27. por ment or light



28. and the yestendon I work black 4 raw penna 1 white



29, 1 white 2 yelkow ochre



30. 1 aut alenna 1 raw sienna



31 s raw senn



32, 2 wr fe 2 cadmium orange 1 permanent green light



33. h white 3 yellow othre 1 permanent blue



34. 5 white 2 yellow ochie 3 • permanent blue



2 raw sienna 1 permanent blue 1 = burnt sienna



36. 3 white 1 #35 1 • raw sienna



37. write 1 burnt senna 1 permanent blue



38. 8 white 2 burnt srenna 1 permanent blue



39. white



49. 3 write 1 yellow othre

- Burnt Stenna
- Burnt Umber
- · Cadmium Orange
- Cadmium Red Light
- Cadmium Vermilion
- · Cadmium Yellow Light
- · CadmiLm Yellow Medium
- Cerulean Blue
- . Coball Violet
- Ivory Black
- Naples Yellow
- Permanent Blue
- Permanant Grean Light
- Raw Sienna
- Titadium White
- Yellow Ochre



41. cast se .
1 cobast sone!



42. met, e-sek



43. 1 viu 1 aeli 1 • cadmijim vermilion



4. 1 1 m . The permanent green tight



45 s hage a yearsh 2 bund werns 1 • cadmium vermilion



\* Luci - Ye low nedium
1 bo-nt inber
3 • cadmium brange



47 an ror yellow medium 1 cobs livium 1 = burut sienna



48. 4 white 1 burnt sienna 2 • barit imber



t burnt umber 2 • burnt sienna



50. b w e burnt sienna 2 raw sienna



51. 1 born - ber 1 permanent bluf 1 = Naples yellow



52. 1 white 1 built amber 1 • built sienna



1 bunt sienna 1 raw arnha 2 • permanent blue



54. 1 Lad r La year hon 2 = lyony black



55. 4 and the stange 1 ceratean blue



1 vellow Johns 1 vellow Johns 1 • permanent blue



1 code on years, nedium
1 code on years, nedium
1 \* burst umber



\$8. 2 court or velow ight tooball violet



7 Naples yellow 1 cadmium red light



60. 5 White 5 minut signing

## COLORS USED

- A. zarın Crimson
- Cadmium Orange
- Cadmium Rod Light
- Ceralean Bios
- Cobatt Brue
- · Cobait Violet
- Ivory Black
- Naples Yenow
- Permanent Brue
- Titanium White
- Venetian Red
- Zinc Yellow



61. 6 where
1 ceralean blue
cobalt brae
1 cobalt voiet



1 cerutean blue



83. u white 2 • alizarin c imson 1 • zinc yenow



44. 3 white 1 \* cadmium red light



85. 2 white 3 = Naples yellow



t cobalt blue
cadmium.red.ight



47. / white 2 = cobait blue 1 = cadmust red light



- 3 = remean blue 1 + cadm um red light 1 + cadmium orange



69. 2 white 1 \* cadm um prange 1 \* cerulean blue

70. 7 white permanent blue 2 • Venetian red



71. 2 white 1 • cadmium orange 1 • cobalt blue



72. 2 white 2 • Ivery black 1 • cadmium red light



73. t #72 1 • cobaft blue 1 • ivory black



74. 2 white 1 = cadmium orange



75. 3 white 4 • ivory black 3 • coball violet



tobalt blue
cobalt violet



77 6 white 1 \* codmium orange 1 \* alizann crimson



78. 2 white 1 • alizann enmson 1 • cadmium orange



79. 4 white 1 • cadmium orange



1 + rvory black 1 • alizana crimson

- Barnt Umber
- Cadmium Orange
- Cadmium Red Light
- · Cadmium Yellow Light
- Cadmium Yellow Medium
- Cerulean Blue
- · Ivory Black
- Naples Yellow
- Permanent Blue
- Permanent Green Light
- Raw Sienna
   Thalos Blue
- Titanium Wir te
- Yellow Ochre
- Zinc Yellow



81. L bur it u ibe I Thaie' blue



permanent blue



13. 1 cadmium vellow medium 3 • permanent blue



M. 1 cadmium yellow light 2 • permanent blue



1 + cerulean blue



2 • #85 2 • white



87. 1 #86 L whit



81. 2 cerulean blue 2 Naples yellow 1 cadmum orange



1 #90 1 • cerulean blue



99. 1 #68 1 white 1 = cadmum yellow light



91, 1 white
3 = cadmium yellow light
1 • ryon black
1 • centiean blue



1 raw signing 1 raw signing 1 • Maples yellow



93. per alle gree ight 2 • cadmium red light



84. 1 cadifium yellow medium 1 \* Thato\* blue



96. 3 cadmium yellow light 1 permanent green light 3 • white



98. #95 1 while



1 Napies ye lew t cadmium orange



1 • There the 1 • cadmium red light



2 cadmium yellow light 1 • cadmium orange



100, 2 z nc vinlow
2 \* permanent green light
2 \* cadmium grange
1 white

- Alizarin Crimson
- Burnt umber
- Cadmium Orange
- + Cadmium Red Light
- Cadmium Vermilion
- Cadmium Yellow Light
- Certiean Bine
- Cobalt Brue
- Ivory Black
- Naples Yellow
- · Permanent Blue
- Titanium White
- Yeliow Ochre
- Zinc Yellow



101 white a permanent blue a cadenum red ight



102. 1 while
1 • radin ain red light
4 • permanent blue



103, 1 23-1 1 permanent blue 2 • cadmum red light



104. 2 white 2 permanent blue 1 yellow ochre



105, 2.5 white 1 • cadmium orange



106, 11 white 1 permanent blue





100. 6 white 1 • Naples yellow



109. 4 white cobalt blue



118, 2 white 4 • cerulean blue



111. 2 white 1 • cerulean blue 1 • Naples yellow



\* + Ivory black



113. 3 white 2 • zinc yellow



114. 7 white 1 cerulean blue



115. white 2 cobalt blue 3 • ivery black



116. , # 15 3 • ceball blue 2 • (vory black



117. 2 white 1 • cadmium drange



118, 1 white 1 = cadmium yellow light



118. ou numbe 1 auzarin comson



129. 1 white 2 • #119 2 • permanent blue

# Landscapecolorneope

## COLORS USED

- Alizarın Crimson
- . Burnt Umber
- · Cadmium Orange
- Cadmium Red Light
- · Cadmium Yellow Light
- · Cadmium Yellow Medium
- Cerulean Blue
- Cobait Blue
- · Ivory Black
- Naples Yellow
- · Permanent Blue
- · Raw Sienna
- Raw Umber
- Titanium White
- · Venetian Red
- Zinc Yellow



121, 2 white t \* permanent blue



122, 1 Write



123. 4 W1

1 per nament blue 2 = cerulean blue



124. ¿ white 1 ce lilean blue



125. I wrate 3 coball blue 3 • ryory black



128. , #125 1 white 1 • cerulean blue



127. 3 w litti 3 = erulean blue 2 = ribball blue



128. 3 white 2 • cobail blue 2 • every black 1 • raw umber



128, 4 white 2 • Naples vellow 1 • cadmium orange



130. 3 white 2 • Naples yellow



131. 1 5 white 1 = cadmium yellow light 1 = zinc yellow



132. 2 white 2 • cadmium yellow med



133, 2 #132 1 + cadmium red light



134. 2 white 3 • cadmium red light 2 • cadmium prange



135. 2 white 4 • Lobait blue 1 • Veneban red



136, 2 white 2 = cerutean blue 1 = #133 1 = raw sienna



137. 4 white 3 = alizann crimson



138. i #137 1 • permanent blue



138, 1 white 1 \* cadmium yellow light 1 \* #137



140, 1 N 37 2 • permanent blue 1 • burnt umber

- · Alizarin Crimson
- Burnt Umber
- Cadmium Orange
- Cadmium Red Light
- Cadmium Yellow Light
- · Cobelt Blue
- Nory Black
- Naples Yellow
- · Permanent Blue
- Raw Umber + Their® Blue
- Titanium White
- Yellow Ochre



141. 1 white 1 = burnt umber 1 = skizarin crimson



142. 2 white 1 Naples yellow 1 • alizar i compon 1 • cadmium yellow light



143. 2 Nuples yellow 2 • duzarn mmson 1 • burnt umber



144. 1 #14x 1 \* alizarin crimson 1 \* permanent blue



- 146. 3 white 4 = aurnum orange 1 = aurnum orange 2 = "admum red light



148. 2 #145 1 • permanent blue



147. 3 white 1 permanent blue 3 + absencement 1 + raw umber



148. 2 white 1 Naples yellow



148. 2 white 2 • Thalo\* blue 1 • Wory black



188.1 8148



151. 15 white 1 Thalo\* thus 2 lugry black



152. , #151 3 a rypry black



153. 3 #148 1 #149



154. 2 white 1 = raw umber 1 = cobalt blue



155, 2 white 2 \* raw amber 1 \* cobalt blue



156. 2 white 4 • burnt umber 4 + permanent titue



157. 4 white 1 • cadmium orange 1 • cobalt blue





159. 10 white 1 burnt umber



100. 8 white 1 yellow others 2 • permanent blue

- Alizarin Crimson
- Burnt Sienna
- Burnt Umber
- Cadmium Yellow Light
- . Cadmium Yellow Medium
- Cerulean Blue
- Cobalt Blue
- · Ivory Black
- Naples Yellow
- Permanent Blue
- Permanent Green Light
- Raw Stenna
- Thaic® Blue
- . Titanium White
- · Yellow Ochre



161, 8 usan ar yelidiri medium. 1 Thale' blue 2 • alizana chimson



162. 2 Napies yellow 1 #161



183. , a1to2 4 = cadmium yellow light 4 = white



164, 2 white 2 = raw umber



163. 8 white 1 • yallow ochre 1 • cerulean blue



106. 2 white 3 • burnt umber



167. i white 1 aw umber 2 \* Ivory black



188. 8 white 1 • yellow nohre



168. 2 pe ma/er green ight 1 yellow ochre 2 \* permanent blue



170. I trapies yellow 1 permanent green light



171, wrate i cadmium yellow light is permanent green light



172, 2 winte 4 burnt umber 3 = cobalt blue



173. abad true 2 Naples yellow



174, 2 cubs — ulue 1 Mapies yellow 1 white 3 • raw sienna



175, 1 white 2 = coball blue 2 • ceru ean blue 1 • raw sienna



176. I raw sienna 1 cerulean blue 2 white



177. . # . b 1 cerutean blue 3 • burnt sienna



170. 1 p17/-3 • cadmium yellow light 1 white



179. 2 41 6 1 cadmium yellow light 3 • Nuples yellow



180. 2 winte 2 • raw stellna 1 • carultan blue 2 • Maples yellow

- Burnt Sienna
- Burnt Umber
- Cadmium Yallow Light
- Cadmium Yellow Medium
- Cerulean Blue
- Cobalt Blue
- Napies Yellow
   Permanent Blue
- Permanent Green Light
- Raw Sienna • Thato\* Blue
- Titansum White
- Venetian Red
- Vindian Green
- Zinc Yallow



181. 2 white 1 raw sienna 1 • burnt sienna



182\_2 #181 1 butot umber 2 burnt sienna



183, b our 1 umber 1 venetian red 4 • permanent blue



184. 3 whire 3 • viridian green 1 • #188



185. z pr. mat et ulue 2. acmit in yesiow medium 3. cadmium yesiow ight



186. 2 perm sen bise 1 cades im venew light 2 Naples veniw 1 cadmium veliow medium



167. . a186 3 • cadmium yellow light 2 • white



100. Consear tilde
1 cadmism yellow light
2 \* white
1 \* burnt sienna



180. #188 2 Napres yellow



190. 1 zmc ye low 2 • #189 2 white 2 • cobalt blue



191. pe stanent blue 2 cade um yellow medium 3 • Thaio\* brue 3 • burnt sienna



102. . w1+1 I cadmium yeslow medium



183. z # 32 1 cadmium yeklow light 1 • white



194. permanent gleen light 2 • cadmium yellow med



195. #134 2 # 96



106. 1 permant of green ight 2 cadmium yellow ight 1 = white



197, 1 h caght un yellow light 2 permanent blue



196. . # 9



198, \* #19 1 Gadmism yellow light 1 \* white



200. Lac um yenow medium t Tham' blue t white

# COLORS USED

- · Burnt Stenna
- Burnt Umber
- Cadmium Yellow Light
- Cadimium Yellow Medium
- · Cerulean Blue
- · Cobalt Blue
- · Cobalt Violet
- a typry Black
- . Naples Yellow
- Permanent Blue
- · Permanent Green Light
- Raw Jmber
- Titaelum White
- Viridian Green
- · Yenow Ochre



201. . while 1 permanent green aght



292. ) - Sin green 4 wests 1 cadmium yellow medium



203. pr r of but 1 adm ar yearw ight 2 Napart yer iw 1 cadmun yellow medium



204. 1 HERE'S VENDW



1 Naples yellow 2 • white



206. . w w umber 1 = buint umber



207. 5 yeme 1 raw umber



208. 2 white



209, 3 while 1 a wory black



210. 3 white 3 • rvery black 1 • raw umbel



211. 8 wt e 1 ivory black 1 • cerujean blue





213. I write

4 = copait violet

2 = burnt umber

1 = copait bive



214 · bu 1 · tibe 1 cobail blue 2 white 1 • burnt sienna



215 2 white 2 = #214



216. 2 white 1 burnt umber 1 permanent blue



217, 1 white 2 \* bornt umber 1 \* permanent blue



218. 4 white 1 #2+7 1 \* Coball viole1



219, 1 write 1 burnt urabet 1 burnt sierna 1 ivory black



220. - white heart stends 1 burnt amber

# COLORS USED

- Alizarin Crimson
- Burnt Slenna
- Barnt Umber
- Cadmium Yellow Light
- Cadmam Yellow Medium
- Cobatt Blue
- · Cobalt Violet
- · Ivory Black
- Naples Yellow
- Permanent Blue
- · Permanent Green Light
- Raw Sienna
- Raw Umber • Thaio' Blue
- Titanium White
- . Vindian Green
- Yellow Ochre
- Zinc Yellow



- 221, 4 wint 1 #220 2 coball blue 1 raw sierna



222 2 over it is k
2 permitment blue
3 white



4 white 1 • burnt black



224.

- t white

  semanent blue



225, 2 permanent green nam
2 • There I like
2 • Gadmium yellow med
2 • white







228. #..\* 1 white 1 • Inc yellow





229. 1 live\*
1 white
2 or yellow
2 cad must veilow light



230. while Napies yellow 1 • permanent blue



- 231 I wante 5 raw umber 5 Naptes yeuow 1 burnt sienna



- 232. 2 white 2 zinc yellow 1 raw umber



233, 2 white 1 raw umber 1 permanent green light





235. #. A 3 • alizano crimson



236, white 3 • vory black



237. 3 white 1 #136 1 • burnt sienna



- 238. white
  1 wory black
  3 permanent blue
  2 cobait violet



239, 4236 2 #237



- 249, 6 write 4 yellow othre 1 permanent blue

# COLORS USED

- · Auzann Crimson
- Burnt Umber
- Cadmium Orange
- · Cadmium Red Light
- Cadmium Vermillion
- · Cadmium Yellow Light
- Cobalt Violet
- tvory Black
- · Naples Yellow
- · Permanent Blue
- Thate® Blue
- Thalo® Green (Blue shade)
- Thalo\* Rad Rose
- . Titanium White
- · Yellow Othre
- . Zinc Yellow



- 241 2 white 3 \* yellow ochre 1 permanent blue



242. 2 burnt umber 1 Thair" bine

- 4 white 2 Naples yellow



- 243, 2 burnt umber 2 Thair \* blue 5 Naples yellow 2 white



244, 4 white 1 cadmism vermillen



1 cadmium red light

246. white



246. 2 Napies ve kilo 1 cadmium yellow light 2 • cadmium orange



247. • white 4 ar zerin crimson 2 • Cadmium red light



248. 1 white 2 • cadmium yermillion



1 cadmism prange 1 white



251. 2 white 4 • cadmium orange



252. 3 zinc yellow 1 • cobalt violet



251. 3 white 1 Thato's red rose



254. 1 yory black 2 white 1 coball violet



3 • Suzzerin Cr mson



258. 2 zinc yellow 2 = cadmium orange



1 bornt amber 4 White



258. ypry brack



259. 1 whit: 2 • Thato" blue



2 • Tham? green (blue snade)

## COLORS USED

- Alizarin Crimson
- Burnt Umber
- Gadmium Vermillion
- Cerulean Blue
- · Cobalt Blue
- · Cobalt Violet
- · wory Biack
- Magenta
- Permanent Blue
- Permanent Green Light
- Raw Umber
- Thaio® Red Rose
- Titanium White
- Vindian Green



- 261, 1 white
  4 permanent blue
  1 burn umber
  1 alizarin crimson



- 1 . ceruidan biue



- 283, 1 white 1 rays umber 2 cobart blue



- 254. 1 white 2 cobait blue 2 cadmium vermilion



285. 1 #21:4 1 • Ivery black



286. . white 2 \* magents



207. 6 coban violet 1 permanent blue



200. 2 write 1 coball violet 2 • permanent blue



266. z white 3 permanent blue 1 Thato' red rose



270. '. Joan' violet

1 white
2 • permanent blue



271. 3 white 1 • cerulean blue



272. 8 white 1 cobalt violet



- 273. Judbalt violet

  1 white
  2 buint umber
  1 permanent blue



274. #27 1 #272



275. 1 white 2 = cobalt violet



276, 1 white 1 burnt umber



277, 2 white 1 burnt umber



278. I white 1 = yindian green 1 • raw umber



279. 1 #2 ô 1 • permanent green light



- 1 = cerulear blue 3 = ivory black

- Alizann Comson
- · Cadmium Orange
- · Cadmium Red Light
- Cadmium Vermilion
- · Cadmium Yellow Light
- · Cadmium Yellow Medium
- · Cobalt Violet
- Magenta
- Thato\* Red Rose
- Trianium White
- Zinc Yellow



281. white 4 \* Thalo' red rose



202\_1 #261 4 + algarin comson



283. ¿ zaw yepnyy 1 cadmaum orange



264. White 1 cadmium red light



285. Caumium yellow ight 1 white



206, a nadr or perevelopht 2 • caumium orange 1 white



257. t white t = cadmium vermition



288. whire 2 • Thatp\* red rose



200 4 Thans red use



280. while 3 • awann crimson



291 \_ magenta



2 • Thato red rose 2 • Cobalt viole!



213. 5 white † 5 redmum yellow med † zinc yellow



254. , Tagenta 1 white



235. We to 1 cadmium vermi ion



296. 20 white 1 anzado grimson



8 Than red rose 4 coball violet



8 Than red rose coban violet



289. www.e. administration ed light



300. - WHITE 1 ZION YORLOW

- Alizarin Crimson
- · Burnt Umber
- Cadmium Orange
- . Cadmium Red Light
- Cadmium Vermilion
- · Cadmium Yellow Light
- Cadmium Yellow Medium
- Cerulean Blue
- lypry Black
- Naples Yellow
- · Permanent Blue
- · Permanent Green Light • Raw Sierina

- Yellow Ochre
- Zinc Yellow



301. 4 write 5 haptes yellow 3 cadmium yellow tight



1 • virisian green



1 • Fraguets or may
1 • Fragment orange
1 • Cerulean blue



304 b Napies ye low



1-White

- 1 permanent blue
  2 alizario imson
  2 burnt umber



305. # 5 1 1 \* alizarin crimson



307 and red ige



308. has it's yellow a sange 4 · cerulean blue



309. 5 white 3 vellow ochre 2 • permanent blue



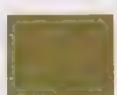
310. 4 white 2 Naptes yearsw 1 cadmium yearsw light



311. I white 2 = raw sienna 2 = zinc yellow



3 • berwauerr disear right
5 • caqui nim oxirude
7 • caqui nim oxirude



3 cade um urange 6 permanent green ight



314, 1 wilts 3 cadmium vermilion 1 • Weny black



315. 2 cash - m yermillon 1 iyory black



1 cadm um grange 3 permanent green light



317. Call to orange 3 permanent green light 1 white



318. U per hallen: gleen light 2 • cadmium red light



319. 2 white



320. 8 white 1 raw umber 1 • permanent blue 1 • yeriow othre

- Alizarin Crimson
- Burnt Umber
- Cerulean Blue
- · Cobalt Violet
- Ivery Black
- Naples Yellow
- Permanent Blue
- Permanent B
   Raw Sierns
- Raw Umber
- Thaio® Slue
- Thato Green (Blue shade)
- Thalo® Red Rose
- Titanium White



121. 1 white 1 • Thato\* green (blue shade)



102. 2 white 1 ivory black 6 cerulean blue



323. 1 white 2 • Thato\* bkue 1 raw sienna



374, 3 cerulean blue 1 white 2 • afizarin crimson



125. 2 white 3 permanent blue 2 • Thato® red rose



325. 2 white 1 • Thalo\* blue



327. 1 cerulean blue 1 permanent blue 1 white



328, 1 #327 1 • raw umber



1 permanent blue 1 permanent blue 1 • burnt umber 1 • auzarin comson



339, permanent blue (pure)



291. t permanent blud 1 white 2 \* Thate\* red rose



1 • permanent blue



123, 2 permanent blue 1 cerulean blue 1 white



254, 1 #333 1 \* burnt umber 1 \* altzerin crimson



1 Napies yellow
2 • Thato<sup>b</sup> blue
1 • burnt umber

# COLORS USED

- Alizarin Crimson
- . Burnt Sienna
- Burnt umber
- Cadmlum Orange
- Cadmium Yellow Medium
- Cerulean Blue
- Cobalt Violet
- + Ivory Black
- Naples Yellow
- Permanent Blue
- · Permanent Green Light
- Raw Sienna
- . Titanium White
- Venetian Red





1 burnt umber 6 • cerulean blue



2 + pumt sienna



2 • cadmium orange 1 • cerulgan blue





340. 3 white 1 raw sienna 1 • permanent blue



1 • burnt sienna 1 • permanent blue



- 1 cadmium orange 2 Napies yellow



- 343, 1 white 3 Naples yellow 1 coball violet



1 alcano crimson 1 permanent blue



- 346. 1 #344 2 wory black 2 permanent blue



347, 3 white 1 #345 1 = cadmium brange



348. 4 cadmium yellow medium 2 cobait violet 2 • permanent blue



349. veneuan red 5 Napies yellow 1 permanent green light



350. ∠ cerwean bide 1 cadmium orange

# COLORS USED

- Burnt Sienna
- · Cadmium Orange
- Cadreium Vermillion
- Cadmium Red Light
- · Cadmium Yellow Light
- Cadmium Yellow Medium
- Napies Yellow
- Permanent Blue
- Raw Sienna
- Thain\* Green (Blue shade)
- Thaip' Red Rose
- · Titanium White
- Vindian Green



361. 16 white 1 cad on in orange 1 Naples yellow



352. 1 write 3 • Thato\* red rose



253. White is cadmium vermition



354. 3 while 1 • burnt sienna



355. 2 white 1 = cadmium yellow med



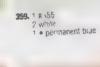
2 • Napies yellow 1 • Vinikan green



357. 2 write 1 • Thato' green (blue shade 3 • Naples yellow



2 whote 4 • Naples yellow 2 • yindian green





2 • cadmium yellow med 2 • Napies yellow



361. 2 white 2 • aw sienna





363. 1 write 2 Napies yellow 1 \* cadmium tednight



1 Number yellow 1 Number yellow med 1 • cadmium yellow med



365, 1 white 2 • Naplos yellow 3 • cadmum yellow eght

- Burnt Sienna
- Bornt Umber
- Cadmium Orange
- Iyory Black
- Naples Yellow
- Permanent Blue
- Raw Sienna
- Raw Umber
- Triannum White
- Venetian Red
- Yellow Ochre



1 raw umber 1 cadmium orange



367. # sho I while



388. White Traw umber



360. ¿ Ir soß Lyallow ochre Lyallow ochre



370. , white 1 burnt umber • cadmium orange



371, 6 white 1 raw umber



372. Livery black 1 permanent blue



373, cour senson



374. 3 whire
1 burnt umber
1 • codmism orange
4 • permanent blue



375. 2 tvory black 1 burnt umber 1 white



J76. . e. . ? 2 Naptes yellow 1 white



2 burst imbe 1 raw sienna



178. s white 1 burnt stenna 1 burnt umber



2 white 2 • permanent blue



380, 2 white 2 yellow other 1 = bornt umber

- Alizarin Crimson
- Burnt Umber
- Cadmium Orange
- Cadmium Red Light
- Cadmium Yellow Medium
- Cobalt Blue
- · Cobalt Violet
- Naples Yellow
- Permanent Blue
- Thaio® Blue
- Thato® Green (Blue shade)
- Thalo® Red Rose
- Titanium White
- Viridian Green
- Yetlow Ochre
- Zinc Yellow



white 1 = Thalo\* green (blue shade)



202. 2 white 1 = Thato\* green thus shade: 3 • Naples yellow 1 • burnt umber



383. 2 write 1 • Thaio\* blue



384. 8 white 1 = Thato\* green (blue shadet



385. 3 white 1 • burnt umber 2 • permanent blue



386. 1 white 2 = cobaft blue 1 = cadmium rad light



367. 12 white 1 cadmium orange 1 \* Thalo\* red rose



300. 4 white 1 • cadmium orange 1 • zmc yellow



2 yellow ochre 1 permanent blue



300, 2 white 1 #389 1 yellow ochre



301. 8 white 1 cadmium yellow medium 1 \* vindian green



302, 2 white 1 cadmium yellow medlum 1 • cobait violet



white
4 Thato" red rose
3 cobalt vote1
1 permanent blue



384. 1 white



1 permanent blue 1 permanent blue 2 • alizann crimaon 2 • burnt omber

### COLORS USED

- Alizarın Crimson
- Burnt Stenna.
- Burnt Umber
- Cadmium Orange
- Cadmium Red Light
- Cadmium Yellow Light
- Cerulean Blue
- Cobalt Violet
- Napies Yellow
   Permanent Blue
- Thato\* Red Rose
- Titanium White
- Vindian Green
- · Yellow Octire
- Zinc Yellow



396. 1 burnt omber 1 auzarin crimson 2 white



2 yellow othre 1 white



300. ¿ n ose 1 permanent blue



388. 2 white 1 permanent blue 2 • cadmium red light



400. 2 white 1 • cadmium red light 2 • haptes yellow



401. 2 white 1 • cadmium red lig



402. white \$ • cadmium brange



463. 2 złoc yellow 4 cobałt violet



12 hapies yellow 1 cadmium orange



405, 2 Napres yellow
1 \* cerulean blue
1 \* cadmium orange



405. 5 white 1 cade am yellow light 2 • cerulean blue



497. 4 white 6 cadmium yellow light 2 cerulan blue 1 vindran green



408, 2 Napies yellow 2 burnt sienna t • cadmium red light



409, 4 while 6 Thale\* red rose 4 cobalt violet



410. . white 5 Thato\* red rose 4 cobalt violet

- Alizann Crimson
- Cadmium Orange
- Cadmium Red Light
- · Cadmium Vermilion
- Cadmium Yellow Light
  - Cobalt √ioiet
  - Ivory Black Magenta
- Raw Sienna
- Thato\* Red Rose
- · Titanium White

- · venetian Red Zinc Yellow



411, 4 w' if 5 cobalt violet 1 • Thalu' red rose



412. 15 white 1 magenta



- 413. 5 white 1 Tivano red ruse 3 abalt violet



414. 4 ...ob.st violet 1 white 1 \* Thaio" red rose



415. Wint:



416. 3 White 1 Venelian red



417. Ladin im red light 1 raw sienna



418. 2 cadmis o ve minor



419. 2 white 4 cadmium red light



420. 2 Jadring " red ght cadmium vermilion



421. 2 white
1 • cadmium red light
1 • cadmium prange



422. 2 waite 4 cadmium red light 6 zinc yellow



423. I action to a sub-g cadmium yesiow sight f while



424. 3 cadmium red light 1 lybry black



1 white 2 • wary black

### COLORS USED

- Alizann Crimson
- Burnt Jmber
- Cadm um Orange
- . Cadmium Rad Light
- Cadmium Yellow Light
- Cadmium Yellow Medium
- Naples Yenow
- · Permanent Biue
- + Thaio\* Red Rose
- Titanium White
- · Yellow Othre
- · Zinc Yellow



426. . yellow x are cattern or red light 3 cadmium yellow light



27. 2 cad r n itungé 2 • alizarin crimson



2. 1 cad or italige 2. cadmino yellow light



420, 4 white 3 cadmium orange



430. 1 White 2 I demonst orange 1 zinc yellow



431. 5 adm um yenr wilght 1 agmium orange



1 Names village



433. I admin o irange I Napies yell tw I cadmium yellow light



434. 1 cadre um mange 2 • burnt umber



435. 9 hinc yellow 2 cadmium orange



t pe manent blue



437.8 white 2 cadm um red light 1d zinc yeuow



438, 1 #4 .7 2 • cadmium red light



439. 2 cade: "m stange 2 • Thate red rose



440. ¿ cadmom yellow medium 1 = cadmium orange

### COLORS USED

- · Alizarin Crimson
- Burnt Sienna
- Burnt Umber
- Cadmium Orange
- . Cadmium Red Light
- Cadmium Vermission
- Cadmium Yellow Light
- Cerulean Blue
- · Cobalt Violet
- Ivory Black
- Naples Yellow
- Permanent Blue
- Titansum White
- venetian Red
- Zinc Yellow



441. z zinc ymidw 1 cerwean bide 1 cadmium orange



442. 8 cerulean blue 12 Naples yearow 1 cadmium orange



443, 1 white I cadmium yellow light 1 = Ivory black



444, 3 write 1 permanent bit 5 cobalt violet



445. b Joball violet 1 white



446. 1 bant umber t alizar rumson 4 permanent biae 3 while



447. 7 white 1 wory black 1 = cadmum session



441. 1 white 3 = permanent blue 1 = burnt amber



449. , pc manent blue 3 white 1 burnt umber



450. 1 #44 2 • cerulean blue



451 L wilde 2 permanent bije 1 arzarin crimson



452. winte 1 Venetian red 3 permanent bide



463. 1 cadmium orange 2 cerulean blue



12 Naples yellow 1 cadmium red light 2 burnt sienna



455. 1 Julin an per 1 July in himson 2 permanent blue 6 white

### COLORS USED

- Arzana Crimina
- · Cadmium Orange
- · Cadmium Red Light
- · Cadmium Yellow Light
- Cadmium Yellow Medium
- · Cerulean Blue
- Naples Yellow
- · Titanium White
- Zinc Yellow



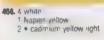
1 • cadn im crange 1 • cerulean blue





4 Naples yellow I cadmium yellow light







464. 6 white
I Naples yellow
1 • cadmum yellow light





460. 4 white 3 Naples yellow 1 • cerulean blue



461, 1 white 1 cadmium yellow light



462. 1 white 1 zinc yellow



463. 5 white 1 cadmium yellow medium



464. 3 white 1 cadmium yellow medium



485. 7 z nc yellow 2 cadmium prange



466, 4 white 1.5 cadmium orange



467. 5 white 2 cadmium yellow medium



468. 8 while 2 cadmium red light 4 zinc yellow



470. 1 white 3 alizatio comson 5 cadmium yeriow light

### COLORS USED

- Alizann Crimson
- Burnt Umber
- Cadmium Orange
- Gadmium Red Light
- Cadmium Yellow Light
- · Cadmium Yellow Medium
- Cadmium Vermillion
- Cerulean Blue
- Cobatt Violet
- · tvory Black
- Naples Yellow
- Permanent Bive
- · Permanent Green Light
- Titanium White
- · Yellow Ochre



471 . 4.2 m.un 1 cadmium ed ight



472. John of Hample



473, s white 1 typty black 2 daam on vermition 2 • cadmium orange



474. † white † 5 radmium vermsion 1 • cadmium ed light



1 cadmium veramion
1 • cadmium veramion



478. 2 cadmium red light 2 permanent green light 1 burnt omber



1 Napies yallow 2 • #476 2 • white



478. 1 #A77 1 5 white



479, 1 cade an yellow medium 3 cobait yibiet



480. L voity black
1 aliza in it mson
3 Napies ye low



481 4 wrate 2 work black 1 cerulean blue



482. 2 Jadimium yellow light 1 • (yory black



483. 4 cadmium yellow light



1 cadmium orange 3 permanen, green light



485. to wind 3 ye low achre 1 permanent blue

### COLORS USED

- · Arzano Comson
- Burnt Jimber
- Cadmium Yellow Light
- Cerulean Brue
- Ivory Black
- Napres Yellow
- · Permanent Blue
- Thalo\* Blue
- Thato\* Red Rose
- Titanium White
- Viridian Green
- Zinc Yellow



- W F
  3 permanent blue
  t Ivony bluck
  1 alizarin crimson









489. w 19 2 Thair 1 red rose 1 permanent blud



480. 1 of a r blue 1 permanent blue





1 permanent blue 1 byrnt amber



463, 1 #492 1 white





1 • Thato\* blue 2 • Napies yellow



486. 2 #49; 1 cadmium yesow light



487, white t cadmium yellow light t vindian green





468, 1 white 2 = viridian green



### COLORS USED

- · Alizana Crimson
- · Cadmium Red Light
- · Cadmam Yellow Light
- Cadrium Yellow Medium
- Cerulean Blue
- · Nory Black
- Naples Yellow
- Titanium White
- Vindian Green
- Venetian Red
- Zinc Yellow



561. 1 white 3 • Napies vellow



902. 5 # x01 1 • Venetian red



1 #502 2 • carutean biue



1 white
3 #503
1 \* cadmum red light
1 \* wory back



903. 2 white 1 • cadmium yellow light



588, 1 #505 2 Naples yellow



507, 1 #506 1 • aiazann crimson



500 . #507 1 • alszann crimson



509. 2 white 3 = carulean blue 1 = vindian green



510. 1 write 4 \* vindran green 2 \* cadmium red light



511. 1 while 3 • cerulean blue



12. 2 whate 1 #F11 1 • cadmium yellow mod



513. 1 white 1 #512 1 + zinc yellow



514. 2 white 1 cadmium yellow medium



915. #C.14 3 = cadmium red aght 1 = alizann ennison

### COLORS USED

- · Alizarin Crimson
- Burnt Sienna
- Burnt umber
- Cadmium Orange
- Cadmium Yelfow Light

• Titanium White

- Cadmium Yellow Medium
- Zinc Yellow • Naples Yellow
- · Yellow Ochre



10. 1 are the highler yellow light 2 • white





\$18.2 white 1 zinc yellow 1 • cadmium orange



619. 2 caume. 1 yearliw light 1 • burnt umber



\$20. 3 zinc yellow 1 • burnt amber



521. 2 cader um yenow medium t • burnt umber



522. 5 (alembri yelluw medium 1 = alizarin crimson

523. 2 cadmium yellow light 1 hapies yellow 1 white



**524.** 2 cadmium ye iow ight 1 • buint sienna



525. 2 cadm an yellow ight 1 • cadmium grange





**527.** 1 #524 1 #525



528, 4 white 1 Napies yellow



529. 5 white 1 years other



530, 14 white 1 cador am yellow medium 1 zinc yellow

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#### LEGEND

Colors are indexed by recipe unless "page" is noted Recipe numbers are identical in both the Oil & Acrylic and Watercolor sections. Watercolor-only recipes appear in italics. Oil & Acrylic-only recipes appear in boid



Whiter More white or water than color

Lighter: Lighten color a bit with white or water



Deepen Deepen with darkest color in mix and use less water for watercolor



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Lighter Lighten color a bit with white or water

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Whiter: More white or water than color
Lighter: Lighten color a bit with white or water

Deeper: Deepen with darkest color in mix and use less water for watercolor

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Lighter: Lighten color a bit with white or water

Deeper: Deepen with darkest color in mix and use
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Lighter Lighten color a bit with white or water

Deeper: Deepen with darkest color in mix and use

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Lighter: Lighten color a bit with white or water

Deeper: Deepen with darkest color in mix and use less water for watercolor

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- & Use all histed color mixes individually on the scene
- . Multiple recipes separated by a comma indicates a variation of selections

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- + Mbx listed recipe colors together for one resultant color
- & Use all listed color mixes individually on the scene
- . Multiple recipes separated by a comma indicates a variation of selections

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- + Mix listed recipe colors together for one resultant color & Use all listed color mixes individually on the scene Multiple recipes separated by a comma indicates a variation of selections

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Mbx listed recipe colors together for one resultant color

& Use all listed color mixes individually on the scene

Multiple recipes separated by a comma indicates a variation of selections

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Horizon Color 63, 65

Daybreak Blue Clouds Main Color 64

Highlight Color 65

Shadow Color 66

Daybreak Pinkish Sky Zenith 67

Secondary Color 68 Horizon Color 65, 69

### LEGEND

- Mix listed recipe colors together for one resultant color
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Daybreak Pinidsh Clouds

Main Color 72

Highlight Color 65, 74

Shadow Color 70

Daybreak Pale Sky

Zenith 111

Secondary Color 74

Horizon Color 118

Daybreak Pale Sky Clouds

Main Color 77

Highlight Color 118 Shadow Color 67

Dusk Blue Sky

Zenith 75

Secondary Color 75 Horizon Color 65, 77

Dusk Blue Sky Clouds Main Color 78

Highlight Color 79

Shadow Color 80

Early Morning Cool Sky Zenith 109

Secondary Color 110

Horizon Color 108, 111 Early Morning Cool Sky Clouds

Main Color 111

Highlight Color 108 Shadow Color 112

Early Morning Warm Sky

Zenith 123

Secondary Color 124

Horizon Color 121, 123, 124

Early Morning Warm Sky Clouds

Main Color 77

Highlight Color 108 Shadow Color 101

Morning Blue Sky

Zenith 106

Secondary Color 110

Horizon Color 111

Morning Blue Sky Clouds

Main Color 74

Highlight Color 108

Shadow Color 68

Afternoon Cumulus Sky

Zenith 125

Secondary Color 126

Horizon Color 127

Afternoon Cumulus Sky Clouds

Main Color 129

Highlight Color 130

Shadow Color 128

Afternoon Warm Sky

Zenith 106 Secondary Color 114

Horizon Color 108, 111

Afternoon Warm Sky Clouds

Main Color 118

Highlight Color 108 Shadow Color 110, 117 Evening Sky, Clouds & Light Rays

Zenith 114, 115

Secondary Color 114 Horizon Clouds 116

**Evening Sky Clouds** 

Main Color 114

Highlight Color 108 Shadow Color 116

Light Rays Blended 108

Rising Sun, Reddish Clouds

Sky Zenith 511

Middle Sky 512

Lower Sky 513

Cloud Glow 515 Cloud Highlight 514

Cloud Shadow 510

Sunset Sky - Low Sun

Zenith 136

Sun Center 105

Sun Perimeter 131

Primary Glow 132

Secondary Glow 133

Sunset Sky - Low Sun Clouds

**Bottom Glow 134** 

Middle Color 134, 135 **Top Shadow Color 135** 

Sunset Sky - Dramatic Sky.

Horizon Sun

Zenith 124

Secondary Color 113+124

Horizon Color 113

Sunset Sky - Dramatic Clouds

Main Color 146

Highlight Color 133 & 145

Shadow Color 147

Sunset Sky - Warm Drange

Zervith 143

Secondary Glow Color 142

Sun/Horizon Color 131

Sunset Sky - Warm Orange Clouds

Main Color 141

Highlight Color 65

Shadow Color 144

Sunset Sky, Purplish

Zenith 138

Secondary Color 137

Sur/Horizon Color 139

Sunset Clouds, Purplish

Main Color 141

Highlight Color 129

Shadow Color 140

Sunset, Reddish Sky

Zenith 113 & 17 Secondary Color 5 & 117

Horizon Color 113 & 17

Sunset, Reddish Clouds

Main Color 17 Highlight Color 5, 113 Shadow Color 109, 17

Moonlight Sky Moon 148

Moon Inner Glow 150 Moon Outer Glow 149

Outer Sky 151

Moonlight Sky Clouds

Main Color 152 Highlight Color 148 & 153

Stormy Gray Sky

Main Gray Color 154 Clouds Dark Color 155 Clouds Accent Dark 156

Light Glow Through Clouds 157 & 158

Mood Skies

Misty Sun

Sun 118

**Glow 105** 

Sky 107 Gravish

Sun 5

**Glow 117** Sky 68

Soft Greens

Sun 65

Glow 74 Outer Sky 111

Hot Yellow Orange

Sun 5 Glow 59

Sky 50 Low Setting Sun

Sun 505

inner Glow 506

Outer Glow 507

Clouds 510

Pastel Dawn Horizon 501

Middle Sky 502

Zenith 503

Clouds 504

Pink with Low Light

Horizon 65

Middle sky 117

Zenith 60

Sky Blues (General) Afternoon Warm 105

Evening Dusk 75, 76, 115

Midday Bright 121, 122

Morning 110

Spring Fresh 114 Twillight Blue 110

Smoo Gray 389 Tannish 390

#### LEGEND

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- & Jisa all listed color mixes individually on the scene

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#### Smake

Blackish Gray 288 Blue-Gray 280 Brownish Gray 223

Whitish 209, 212

Warm Light Source

Main Color 139 Shadow Color 125, 126

Highlight Color 130

Cool Light Source

Main Color 271

Shadow Color 75, 76 Highlight Color 108

Sunset Bright Snow

Main Color 130, 212

Shadow Color 106, 115 Highlight Color 249

#### Solls

Clay 36

Common Soils

Main Color 366

Secondary Color 367

Northern Grey

Main Color 368

Secondary Color 369

Tropical Red

Main Color 373

Secondary Color 376

Beige 368, 371

Brown 370 Gray 374

Soot Black 372

Steel Gray 447, 448

Stones & Pebbles (General)

Brown 370

Gray 218, 368, 371, 374

Tan 206, 208, 369

White 108, 168, 212, 249

Brown 456

Golden 457

Green 460 Old 459

Yellow 458

Sunlight Source Colors

(Colors for Time-of-Day Color Centrol)

Early Evening

Alizarin Crimson 470

Cadmium Red Light 468

Early Morning Cool 462

, ate Afternoon Warm Cadmium Orange 466

Cadmium Yellow Medium 464

Mid Afternoon Warm

Cadmium Yellow Light 461

Cadmium Yellow Medium 463

Mid Morning Warm

Cadmium Yellow Light 461

Sunset Wants

Alizarin Crimson 471

Cadmium Orange 465

Cadmium Red Light 469 Cadmium Yellow Medium 467

Teakwood 472

Terra Cotta 373

Thistle

Gray 395

Purple 394 Tomato

Red 474

Light Red 475

Tines

Broadleaf Tree Underbark Colors

Gray Green Underbank 278.

Coniferous Tree Underbark Colors

Reddish Brown 19, 23

Acacia Tree (Catclaw)

Foliage Colors

Dark 88

Medium 89

Light 90

Trunk Colors

Bark (Scaly)

Basic 52

Secondary 52 + 56 Dark 26

Light 34

Alder Tree (Red)

**Foliage Colors** Dark 188

Medium 189

Light 190

Trunk Colors

Bark (Blotchy Scales)

Basic 209

Secondary 210

Dark 211 Light 212

Almond Tree

Foliage Colors

Dark 185

Medium 186

⊔ght 187

Trunk Colors

Bark (Vertical furtows with

horizontal cracks)

Basic 213 Secondary 213 + 215

Dark 214 Light 215

Apple Tree Foliage Colors

Dark 185

Medium 186

Light 187

Trunk Colors

Bark (Scaly Older)

Basic 210

10 + 216 + 216

Dark 216

Light 215

Apple Fruit

Green 404, 405, 406, 407

Red 471

Yellow 388 Apple Blossom (Pink) 137

Apricol Tree

Foliage Colors

Dans 1999 Medium 170

Light 171

Trunk Colors Bark (Ridged, Fissured)

Basic 223 Secondary 222 + 223

Dark 222

Light 221

Ash Tree (White)

Foliage Colors

Oark 161

Medium 162

Light 163

Trunk Colors

Bark (Elongated diamond ndged pattem)

Basic 166

Secondary 166 & 167

Dark 167

Light 168

Aspen (Quaking)

Foliage Colors

Dark 161

Medium 162

Light 163 Trunk Colors

Bark (Smooth with black

horizontal wart/scar marks)

**Basic 166** Secondary 166 & 167

**Dark** 167 Light 168

Beech Tree (American)

Foliage Colors

Dark 194 Medium 195

Light 196 Trunk Colors

Bark (Smooth)

### LEGEND

- Mix listed recipe colors together for one resultant color & Use all listed color mixes individually on the scene Multiple recipes separated by a comma indicates a variation of selections

n	Dark 222	Dark 216
Basic 155	Light 223	Light 209
Secondary 155 + 156	Blossom Pink 287	Eucalyptus Tree
Dark 156	Chestnut Tree (American)	Foxage Colors (General)
Light 154	Fonage Colors	Dark 177
Birch Tree (Paper)	Dark 161	Medium 176
Foliage Colors	Medium 162	Light 179
Dark 185	Light 163	Bronze Green 233, 234
Medium 186	Trunk Colors	Reddish Leaf Color 235
Light 187	Bark (Flat scaly ndges)	Trunk Colors
Trunk Colors	Basic 217	Bark (Peening strips)
Bark (Peeling in strips)	Secondary 217 + 216	8asic 180 & 184
Basic 168 Secondary 166 + 168	Dark 216	Secondary 180 + 181
Dark 166	Light 215	Dark 182 & 183
	Cottonwood Tree	Light Tan 181
Light 165	Foliage Colors	Fir Tree (Douglas)
Blue Spruce Tree	Dark 225	Foliage Colors
Forage Colors	Medium 228	Dark 194
Dark 173 Medium 174	Light 229	Medium 195
	Trunk Colors	Light 196
Light 163	Bark (Ridged, furrowed)	Trunk Colors
Trunk Colors	Basic 217	Bark (Thick, furrowed)
Bark (Scaly Dark Gray)	Secondary 217 + 218	Basic 220
Basic 38	Dark 216	Secondary 220 4 216
Secondary 38 + 26	Light 218	Dark 218
Dark 26	Cypress Tree	Light 208
Light 56	Foliage Colors	Hemlock Tree
Buckeye Tree (Ohio)	Dark 193	Foliage Colors
Foliage Colors	Medium 189	Dark 186
Dark 226	Light 190	Medium 187
Medium 227	Trunk Colors	Light 199
Light 229	Bark (Fibrous/scaly)	Trunk Colors
Trunk Colors	Basic 208	Bark (Deep furrowed scales)
Bark (Fissured & Scaly)	Secondary 208 + 217	Basic 213
Basic 207	Dark 217	Secondary 213 + 219
Secondary 207 + 216	Light 215	Dark 219
Dark 216	Dogwood Tree (Flowering)	Light 218
Light 208	Foliage Colors	Hickory Tree (Black)
Cedar Tree	Dark 194	Foliage Colors
Foliage Colors	Medium 195	Dark 188
Dark 81	Light 190	Medium 202
Medium 98	Trunk Colors	Light 201
Light 100 Trunk Colors	Bark (Scaly bumps)	Trunk Colors
Bark (Ridged & Furrowed)	Basic 220	Bark (Deep furrows)
Basic 44	Secondary 220 + 219	Basic 211
Secondary 44 + 26	Dark 219	Secondary 211 + 222
	□ght 221	Dark 222
Danie 30	Biossom, Pink 64	Light Spots 209
Light 40	White 108 130	Holly Tree (American)
Cherry Tree (Black)	Elm Tree (American)	Foliage Colors
Foliage Colors	Foliage Colors	Dark 225
Dark 225	Dark 226	Medium 226
Medium 226	Markum 227	Light 229
Light 227	Light 229	Trunk Colors
Trunk Colors	Trunk Colors	Back (Thin Gray variety of
Bark (Young, reddish brown	Bark (Vertical ridges)	(bumps)
with lenticels Old, scally	Basic 210	Basic 211
lenticels brown/black)	Secondary 210 + 216	Secondary 211 + 216
Basic 224		

### LEGEND

Mix listed recipe colors together for one resultant color

& Use all listed color mixes individually on the scene

Multiple recipes separated by a comma indicates a variation of selections

Dark 216 Light 210 Holly Berry 471 Juniper Tree (Western) Foliage Colors Dark 191 Medium 192 Light 189

> Trunk Colors Bark (Long Interlacing Ridges)

Basic 23 Secondary 23 + 39 Dark 26 Jight 39

Joshua Trea Foliage Colors

> Dark 185 Medium 187 Light 190 Trunk Colors Bark (Long Plates) Basic 213

Secondary 213 + 208

Dark 216 Light 208 Laurel Tree (Sassafras) Foliage Colors

Dark 226 Medium 227 Light 228 Trunk Colors

Bark (Bumpy, furrows). **Basic 52** Secondary 52 + 68

Dark 51 Light 68

Magnolia Tree Follage Colors Dark 185 Medium 188 Light 187 Trunk Colors

Bark (Scaly) Basic 213 Secondary 213 + 217

Dark 219 Light 217

Magnolia Flower White 212, 249

Maple Tree (Sugar) Foliage Colors Dark 226 Medium 227

Jight 229 Plaming Red 416, 417 Flaming Yellow 461, 464, 467

Trunk Colors

Bark (Mature, scaly, slightly

furrowed) Basic 236

Secondary 239 Dark 238

Light 237 Mesquite Tree (Velvet)

Foliage Colors Dark 186 Medium 187 Light 190

Trunk Colors Bark (Shaggy)

Basic 236 Secondary 236 + 218

Dark 216 **Light 218** 

Mulberry Tree Foliage Colors

Dark 185 Medium 186 Light 187

Trunk Colors

Bark (Mature, scaly) Basic 38

Secondary 27 + 38 Dark 27

Light 36

Mulberry Fruit 393 Oak Tree (Black)

Forage Colors Dark 97 Medium 98

Light 99 & 100 Trunk Colors

Bark (Ridged, furrowed)

Basic 38 Secondary 27 + 38 Dark 27

Light 36 Brown Bark 44

White Bark 71

Oakwood Gray 164 Olive Tree

Foliage Colors Dark 88 Medium 89

Light 90 & 91

Trunk Colors Bark (Scaly) Basic 206

Secondary 206 + 207

Dark 207 Light 208

Olive Fruit Brownish 452

Drab 453 Greenish Dark 97 & 98 Palm Tree (Date)

Foliage Colors

Term Ell

Medium 94, Light 95 & 96

Trunk Colors

Bank (rough from cut dead

fronds)

Sasic 21

Secondary 21 + 27

Dark 27

Light 40

Palm Date Brown

Dark 452

Light 454 Palm Tree (Queen/King)

Foliage Colors

Dark 93

Manhama 194

Light 95 & 96

Trunk Colors

Bark (smooth, ringed at

bettom, rough from cut dead

famels at (op)

**Basic 208** 

Secondary 208 + 217

Dark 217

Light 215

Peach Tree

Foliage Colors

Dark 225

Medium 226

Light 227

Trunk Colors

Bark (Scally, Young has Lenticers resembling .ps)

Basic 237

Secondary 237 + 216

Dark 216

Light 215

Mark 288 352

Cream 388

Pink 387

Pecan Tree

Foliage Colors

Dark 226

Medium 227

Light 229

Trunk Colors

Bark (Scaly Ridges)

**100** 207

Secondary 207 + 214

Dark 214

Light 208 Pinecone Brown 28, 30, 373

Pine Tree (Coniferous/General)

Foliage Colors

Dark 81

### LEGEND

Mix fisted recipe colors together for one resultant color

& Use all listed color mines individually on the scene

Multiple recipes separated by a comma indicates a variation of selections

Medium 98 Light 100 Trunk Colors Bark (Scaly to plated) Branches 398 & 26 Secondary 31 Dark 26 Light 40 Pine Tree (White) Foliage Colors Dark 169 Medium 170 Light 171 Trunk Colors Bark (Wide verticals with deep furrows) Basic 162 Condary 162 + 161 Dark 163 Light 161 Basic Pine Greens Dark 81 Light 100 Middle 98 Plum Tree (Purple) Foliage Colors Dark 194 Medium 195 Light 196 Trunk Colors Bark (Smooth to scaly with some lembcels) Basic 224 Secondary loner Bark 223 + 235 **Dark 222** Light 223 Fruit Colors Purple Light 291 Medium 294 Reddish Light 297 Violet 270 Poplar Tree (White) Foliage Colors Dark 226 **andrum** 227 Light 201 Trunk Colors Bark (Young Smooth, Mature Furrowed) Basic 207 Secondary 207 + 232 Dark 216 Light 232 Pussy Willow Gray 485 Foliage Colors Dark 195

Light 190 Bark (Fissured on Older Trees) Basic 49 Secondary 49 + 56 Dark 52 Light 56 Redwood Tree Follage Colors Dark 92 Medium 89 Light 90, 91 Trunk Colors Bank (Fibrous and Furrowed) Basic 48 Secondary 45 Dark 46 Light 56 Spruce Tree Blue Foliage Colors Dark 173 Medium 174 Light 163 Trunk Colors Bark (Thin scaly) Basic 38 Secondary 38 + 26 Dark 26 Light 56 Sycamore Tree **Foliage Colors** 

Dark 169 Medium 170 Light 171 Trunk Colors Bark (Scales, flaking) Basic Under bark 237 Secondary 223 Dark 216 Light 221 Walnut Tree (Black) Foliage Colors

Dark 1088 Medium 162 Light 163 Trunk Colors Bark (Furrowed) Basic 206 Secondary 206 + 214 Dark 214 Light 208 Walnut Brown 476

Walnut Green 484 Walnut Tan 477 Walnut Tan Light 478 Willow Tree (Weeping)

Foliage Colors Dark 187 Medium 189

Light 190 Trunk Colors Bank (Ridged and Furrowed) Basic 207 Secondary 217 Dark 216 Light 218 **Уысса Тгее** Foliage Colors Dark 197 Medium 193 Light 190, 87 Trunk Colors Bark (Oblong vertical plates) **Basic 206** Secondary 207 Dark 214 Light 215 Tumbieweed

**Gray 241** 

Green 240

Undercolors (See Broadleaf Tree Underbark Colors, Coniferous Tree Underbark Colors)

Vine Green 483 Vine Yellow 48? Violet-Blue 487 Violet, Light 488 Violet-Purple 489 Volcanic Black 372, 480 Volcanic Brown 26, 43, 479

Wheat Amber 363 Golden 364 Light 365 Whites Alabaster Pink 253 Brownish 354 Chalk 108 Cream 118 lvory 108, 139, 212 Jade 165, 358 Milk 108 Mission 355 Opal 359 Oyster 356 Paper 108 Wildlife Antelope Tan 21

Medium 196

#### CEGEND

- + Mox listed recipe colors together for one resultant color
- & Use all listed color mixes individually on the scene

Multiple recipes separated by a comma indicates a variation of selections

Bear Fur Brown 22 Gray 24 Tan 23 Beaver Fur Brown 27 Dark 26 Light 25 Bluebird Blue 3 Blue Jay 2 Buffalo 28 Camei 29 Canary Green, 10 Yellow 5 Card nai Red 20 Chickadee Gray 33 Chipmunk Brown 30 Tan 29 Condor Brown 22 Coyote Tan 32 & 39 Deer Tan 32 Dove Gray 34 Eagle Brown 22 Elephant Skin Gray 35 Light 36 Elk Tan 25 Fawn Brown 27 Light 21 Flamingo Pink 17 Black 42

Tan 45
Goat Light 7
Gull Gray 37
Hawk Brown 23, 31
Basel Basek, 42
Brown 43
Buckskin 44
Chestnut 45
Dun 46
Sorrel 28
Palomino 21 22, 6
Roan 46

Gray 14

Jack Rabbit Gray 33 Tan 25 Lamb's Wool 6 Lion Tan 29 Llama Tan 40 Meadowlark Brown 28 Monkey Brown 26, 38 Moose Gray 39 Tan 38 Mouse Gray 36 Onole District 42 Green 9 Orange 18 Tan 29 Otter Brown 27 Brown 26 Gray 14 Parroll Blue 1.2 Green 11 Partridge Brown 15 Gray 13 See 16 Peacock 器面 4 Green 8 Pelican

Brown 27

Gray 35

Blue 1

Brown 22

Gray 33

Green 12

Orange 18

Purple 344

Red 19

Black 42

Gray 13

Brown 27

Reddish 19

Grav 38

Pigeon

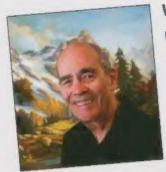
Rabbit White 6 & 249 Seal Brown 43 White 56 & 249 Sneep Wool Cream 6 Sparrow May 25 Gray 13 **Red 47** Tan 38 Brown 18 Gray 17 Orange 47 Turkey Blue 116 Red 16, 19 Black 42 White 6 & 249 in at Certain Basic Cream 262 Basic Tan 361 Basic Yellow 139, 365 Old Weathered 320 Yellow Mixes (Variety)

Amber Light (Grayed) 392 8nght 516 **Bright Lemon 417** Buff 391 **Burnt Yellow 524 Butter Yellow 518** Buttercup Yellow 525 Butterfly (Generic) 526 Cadmium Light Muted 519 Cadmium Medium Muted 521 Dull Reddish 522 Goldenrod 523 Grain 528 Grayish 529 Maze Yellow 530 Medium Grayed 392 Zinc Yellow Muted 520

# Oil/AcrylicConversionChart

OIL COLOR NAME	ACRYLIC COLOR NAME	EQUIVALENT MIXTURE
Alizarin crimson	Alizarin crimson	
Burnt sienna	Burnt sienna	
Burnt umber	Burnt umber	
Cadmium orange	Cadmium orange	
Cadmium red light	Cadmium red light	
Cadmium vermilion	Vermilion hue (or use mixture)	1 part Indo orange-red + 1 speck Naphthol crimson
Cadmium yellow light	Cadmium yellow light	
Cadmium yellow mediu	m Cadmium yellow medium	
Cerulean blue hue	not available (use mixture)	1 cerulean blue + 1 speck phthalo blue
Chrome oxide green	Chromium oxide green	-
Cobatt blue	Cobalt blue	
lyory black	lvory black	ulouida A
Naples yellow hue	Naples yellow hue permanent (or use mixture)	4 parts yellow ochre/oxide + 1 part white + 2 specks cadmium orange
Phthalo red	Naphthol crimson or phthalo crim	son
Raw sienna	Raw sienna	
Raw umber	Raw umber	
Titanium white	Titanium white	
Ultramarine blue	Ultramarine blue	
Venetian red	Venetian red or red oxide	
Viridian green	Viridian green or viridian hue pe	ermanent
Yellow ochre	Yellow ochre or yellow oxide	
Zinc yellow	Yellow light hansa	

# **About the Author**



William F. Powell is an internationally recognized artist and one of America's foremost colorists. A native of Huntington, West Virginia, Bill studied at the Art Student's Career School in New York; Harrow Technical College in Harrow, England; and the Louvre Free School of Art in Paris, France. He has

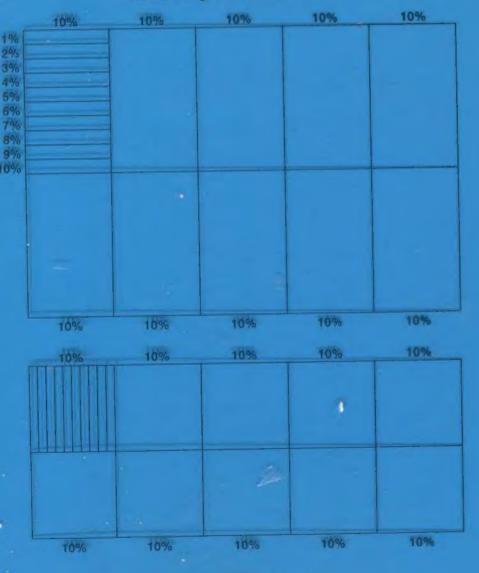
been professionally involved in fine art, commercial art, and technical illustrations for more than 45 years. His experience as an art instructor includes oil, watercolor, acrylic, colored pencil, and pastel—with subjects ranging from landscapes to portraits and wildlife. He also has authored a number of art instruction books including several popular Walter Foster titles. As a renowned master of color, Bill has conducted numerous "Color Mixing and Theory" workshops in various cities throughout the U.S. His expertise in color theory also led him to author and illustrate several articles and an educational series of 11 articles entitled "Color in Perspective" for a national art magazine. Bill also has performed as an art consultant for national space programs and for several artists' paint manufacturers. His work has included the creation of background sets for films, model making, animated cartoons, and animated films for computer mockup programs. He also produces instructional painting, color mixing, and drawing art videos.

# **Color Mixing Grid**

### Watercolor

Dilute each color to be used in the recipe to the indicated water level.

Next use a wet paintbrush to pull the diluted colors onto the grid in
the suggested ratios. Finally, mix the colors on the grid to achieve the
desired color. Use the larger grid for mixing large amounts of color and
the smaller grid for small amounts.





### Follow These 4 Simple Steps to Mix More Than 1,500 Color Combinations



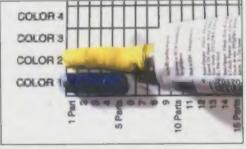
STEP ONE Look in the Color Guidance Index for the subject you want to paint for example, "Broccoli."

**STEP TWO** Find the Color Recipe with the subject's recipe number ("81") and a photo of the actual paint mixture.

**STEP THREE** Use the Color Mixing Grid to measure each paint color.

**STEP FOUR** Mix the color. It's that easy!





The plastic Color Mixing Grids (included) ensure accurate paint measurements!

#### Also Includes Instruction in

Color Theory • Color Value Mixing •
Graying Color Naturally • Mixing Flesh and
Portrait Colors • Rendering Skies and Clouds

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